MAHOGANY OPERA GROUP

England & Wales · Charity number 1070013

Details

Other names	CAMBRIDGE OPERA GROUP, THE OPERA GROUP
Status	Registered
Legal form	Charitable company
Company number	03508706
Registered	1998-06-11
Register	View on the Charity Commission register

Contact

Address	Rosehill Theatre Moresby Whitehaven Cumbria CA28 6SE
Phone	02031111940
Email	enquiries@mahoganyopera.co.uk
Website	www.mahoganyopera.co.uk

Activities

Objects: TO PROMOTE, MAINTAIN, IMPROVE, AND ADVANCE EDUCATION, BY THE ENCOURAGEMENT OF THE ARTS, BUT PARTICULARLY THE ARTS OF DRAMA, MUSIC, SINGING, MIME, DANCE AND TO FORMULATE, PREPARE AND ESTABLISH SCHEMES THEREOF PROVIDED THAT ALL OBJECTS OF THE COMPANY SHALL BE OF A CHARITABLE NATURE.

Activities: Mahogany Opera Group creates new opera in new ways, touring the UK and internationally, performing in different spaces and places, collaborating with various cultures and genres and working with a range of partners. We develop new ideas, techniques and artists, involving local communities actively in the process and sharing each distinct project with a broad audience.

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Classification

- **How:** Provides Services
- **What:** Arts/culture/heritage/science
- **Who:** Children/young People, The General Public/mankind

Geography

- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£356,517	£376,840	-	-
2024-03-31	£258,496	£289,202	-	-
2023-03-31	£259,940	£274,195	-	-
2022-03-31	£216,217	£197,828	-	-
2021-03-31	£124,398	£163,641	-	-

Trustees

Name	Role	Appointed
Ava Podgorski		2021-06-10
Dr Amy Ruth Challen		2021-03-04
Dr Dwight Pile-Gray		2021-03-04
Dr Helen Christina Thomas		2022-12-08
Florence Okoye		2022-12-08
Ian Richard Hamilton		2014-09-08
KATIE BRADFORD		2021-06-10
Mary Charlotte Steven Miller		2022-12-08

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MAHOGANY OPERA GROUP

England & Wales - Charity number 1070013

Accounts

Registered Company Number: 03508706
CCEW Charity Registration Number: 1070013
OSCR Charity Registration Number: SC053537

Mahogany Opera Group
(Company Limited by Guarantee)

Trustees' Report and Financial Statements

For the year ended 31 March 2025

MAHOGANY OPERA GROUP
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YEAR ENDED 31 MARCH 2025

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MAHOGANY OPERA GROUP
REFERENCE AND ADMINISTRATION DETAILS
FOR THE YEAR ENDED 31 MARCH 2025

Constitution
The Company is incorporated under the Companies Act 2006, company number 03508706 and its governing document is its Memorandum and Articles of Association. The Company is a charity registered in England & Wales (number 1070013) and Scotland (number SC053537).

Directors and trustees
The directors of the Company are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees. As set out in the Articles of Association, the trustees are appointed by the trustees or by the Company's members.

Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustee meetings.

The trustees during the year were:
Katie Bradford
Amy Challen
Ian Hamilton
Mary Miller (Chair)
Florence Okoye
Dwight Pile-Gray
Ava Podgorski
Helen Thomas

Company Secretary
Bridget Rennie

Artistic Director
Frederic Wake-Walker

Executive Director
Bridget Rennie

Independent Examiner
Caroline Clarke, Clarke + Wells, 66 High Street, Lewes, East Sussex, BN7 1XG

Bankers
Lloyds Bank Plc, Villiers House, 48-49 Strand, London WC2N 5LL.

Solicitors
Weil, Gotshal & Manges (London) LLP, 110 Fetter Lane, London, EC4A 1AY.

Registered office
Rosehill Theatre, Moresby, Whitehaven, CA28 6SE.

The trustees present their report and financial statements for the year ended 31 March 2025.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the Company's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice" applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland, including the adoption of the amendments issued in December 2017 (FRS 102).

The trustees confirm that they complied with the duty in Section 4 of the Charities Act 2011 to have due regard to the Charity Commission's general guidance on public benefit "Charities and Public Benefit". The Trustees' Report clearly sets out the charitable objectives, current activities and how they benefit the public.

PRINCIPAL ACTIVITY

The charitable objects of Mahogany Opera are:

> to promote, maintain, improve and advance education, by the encouragement of the arts, but particularly the arts of drama, music, singing, mime, and dance and to formulate, prepare and establish schemes thereof provided that all objects of the Company shall be of a charitable nature.

Mahogany Opera is a leading commissioner and producer of new opera and music theatre. We exist to:

- Unlock creative expression.
- Reflect diverse perspectives.
- Spark human connection.

We create opportunities to make and experience boundary-pushing, inclusive new work.

Through our work, we aim to:

- Share the power and joy of live music and theatre widely, demonstrating that opera can be relevant to and reflective of people's lives.
- Show that everyone is an artist with the potential to play a creative role in making and performing new opera.
- Give children and adults the opportunity to experience opera in inclusive environments
- Support diverse artists to develop their practice, spark new connections and create work on their own terms.
- Present new work which reflects and amplifies diverse perspectives and a multiplicity of voices.

We achieve our aims through three programmes of work which intersect:

- **Snappy Operas** is our award-winning participatory primary schools programme, through which we deliver in-school projects with children, teacher training and performances, and commission new work by professional artists working with young people.

- **New Work** encompasses the wide range of work we develop, commission and produce for performance. This activity enables us to partner with artists at all stages of their careers, and in partnership with a wide range of organisations.

- **Meet Me @Mahogany** is our invitation to explore, (un)learn and open up the process of making new work, focusing on public discussions and events (online and in-person), participatory workshops, training, research and collaborations with other arts organisations and higher education. These activities are interwoven with our other delivery strands, as we take learning from the work we produce and inform that work with the ideas developed through Meet Me @Mahogany.

As a registered charity, Mahogany Opera is immensely grateful for the generous contributions of trusts & foundations and individuals, without whose support its work would not be possible.

ACHIEVEMENTS AND PERFORMANCE

In 2024-25 Mahogany Opera delivered a rich and substantial programme of work across its three strands. While there were fewer public events than in the previous year, we premiered a major new commission and significant behind-the-scenes work developing commissions, partnerships and fundraising took place to lay the groundwork for projects in 2025-26. Overall, we worked with **88 artists** (2023-24:110), **262 participants** (2023-24:400+) and **32 teachers and school staff** (2023-24:110). We delivered **6 public performances** (2023-24:23) and **36 workshops, rehearsals and public events** (2023-24:48), reaching around **1,500 audience members** (2023-24:2,500).

Snappy Operas

A Snappy Opera is a short opera for children to perform which introduces all the essential elements of opera – singing, acting and making – in fun, colourful and bite-sized chunks. Mahogany Opera has commissioned 15 Snappy Operas, written by some of the UK's top composers and writers who worked with groups of young people to develop stories and characters that connect directly to the young people who will perform them. Since we began the programme in 2016, we have engaged around 5,000 primary school children from state schools across the UK with Snappy Operas, working in over 130 schools.

In 2022-23 and 2023-24 we developed our first Snappy Opera in partnership with a school for students with Special Educational Needs & Disabilities (SEND), co-creating a piece which responded to the needs and ideas of a range of disabled children. ***Roll Up!*** is a totally immersive and inclusive piece of music theatre set in a circus, which involved the whole school community in its premiere performances at Sandgate School, Kendal in summer 2023.

In March 2024, we embarked on a new project to pilot Roll Up! at Hadrian School, a SEND school in Newcastle in partnership with Music Partnership North, Newcastle. With Jack McNeill as music director to provide continuity from the first project, we engaged local director Katy Weir to deliver workshops exploring the existing musical material and ideas with new groups of young people. The first week of workshops was delivered in the prior year, and the second week was delivered from **13-17 May 2024** with a team of 5 artists (music director, stage director, viola player, soprano

and baritone) working with the young people to stage their own performance of Roll Up! which was shared with the school community at the end of the week. During the week we delivered **10 workshops with approximately 110 children**, and shared the performance with an audience of approximately 50 people.

We were not able to gather direct feedback from the young people, many of whom were non-speaking, but we got some excellent responses from the school staff, families and artists:

"I think the thing that we've enjoyed, more than anything, is that there's no expectations [placed] on the children, they just get to come in and enjoy what's a really immersive experience... What I've really enjoyed about this week is that it hasn't been a case of opera's come to us; our world and the operatic world have kind of collided. It's a really beautiful circle of happy engagement." *Phil Cookson, class teacher & music lead, Hadrian School.*

"I thought at first the children might have been a bit frightened... but it all blended in and they just loved it." *Grandparent of Hadrian School pupil*

"I think the difference between this and other school projects I've done is the... interaction on an individual level... you're catering to everyone's needs, and that's something I've never experienced before." *Themba Mvula, baritone*

"Often when we're making art, we consider the big, the spectacle and actually being able to consider the micro moments is a real privilege." *Katy Weir, director*

We learnt a lot bringing the existing *Roll Up!* materials to work with new groups of young people, and although the experience was positive, the feedback from the creative team was that it would have been a more rewarding experience to start more 'from scratch' with the co-creation process. This is something we have factored into our planning of future work in special school settings.

<u>New Snappy Opera commissions</u>
During the year we secured a significant grant from Garfield Weston Foundation to commission two new Snappy Operas and develop and update our resources for future Snappy Opera projects. In autumn 2024 we ran an open call to recruit the creative team for one of the Snappies, which was another successful process with 59 artists / artist teams representing 72 individual artists applying for the opportunity. This demonstrates the breadth and depth of people working in new music theatre and opera, as well as our reach as an organisation (see diversity monitoring statistics on p11 below).

The process led to the appointment of artist team Iona Ramsay (librettist) and Bethany Tennick (composer), two young artists from Glasgow, to co-create a new Snappy Opera for our co-commission with Dunedin Consort, working with young people in a school in Cumbernauld. The brief was to create a piece which could be performed on baroque instruments, aligning with the wider work Dunedin were doing in the school, but flexible enough to be performed on modern instruments for future Snappy Opera projects.

We ran two commissioning workshops at Kildrum Primary School, Cumbernauld in January and March 2025, involving 30 P5 pupils aged 8-9. The work was completed, rehearsed and performed by the children after the year-end.

The other new commission was to develop a new format for Snappy Operas: a 'DIY Snappy' designed for schools to be able to deliver themselves without the input of an external delivery artist team. During the year we appointed composer Michael Betteridge and writer/director Freya Wynn-Jones to create this commission, which was developed through workshops after the year-end.

During the year we also engaged designer Anna Bruder to review all the existing Snappy Opera design packs with the aim of making the designs more environmentally sustainable, eliminating the use of single-use plastics and suggesting the use of more re-used and upcycled materials in the creation of props, costumes and set items for the Snappy Operas.

Snappy Opera partnership projects

During 2024-25, we further developed Snappy Opera projects in Aberdeen, Lithuania and Germany:

- We extended our partnership with Aberdeen Performing Arts (APA) following their successful Snappy Opera project in 2023. During the year we provided the rights, resources and training for them to deliver their own Snappy Opera performances as part of their young people's 'Light the Blue' festival in June 2025 after the year end.

- In Lithuania, we continued our partnership with Nida Culture and Tourism Information Centre "Agila", with the commissioning of four new Snappy Operas from Lithuanian composers. This was funded by a grant from the John R Murray Charitable Trust.

- We also continued our partnership with Frequenz_ Festival in Kiel, northern Germany. As the planned symposium in October 2023 had been delivered online rather than in person, there were funds remaining which enabled us to deliver two further schools workshops in Kiel in June 2024. We worked with 49 children from three 4th grade classes – one of which was a special class for children with migration and PTSD backgrounds – in the Muhliusschule Kiel. This project was part of the Cultural Bridge programme (funded by the 4 UK Arts Councils, Fonds Soziokultur and the Goethe Institut to support bilateral UK-Germany projects).

This type of project is enabling Mahogany Opera to expand the reach and impact of Snappy Operas without increasing the demands on our own capacity or fundraising resources, and also contributes a modest amount towards our core costs or other Snappy Opera projects to cover our time on training and consultancy.

New Works

During 2024-25, we premiered or developed four new works:

1. ***Sky in a Small Cage*** is conceived as a contemporary staged oratorio by composer **Rolf Hind** – telling the story of the extraordinary life of Sufi poet, Rumi – and focussing on his relationship with his master, muse and beloved, Shams who was (it is suspected) murdered at the hands of Rumi's brothers. The libretto combines words written specifically by award-winning poet, **Dante Micheaux**, together with translations of Rumi's own poetry. Directed by Mahogany's Artistic Director, **Frederic Wake-Walker**, an exceptional multi-disciplinary cast and mixed ensemble bring each dramatic tableau to life using song, musical interludes and dance.

Following a long development process from our Various Stages Festival in 2020, through commissioning and development 2021-2023 and engagement of the cast and creative team in 2023-24, 2024-25 saw us bring Sky in a Small Cage to the stage. The design process continued through spring 2024, and we held sing-through / play-through days in June 2024. Studio rehearsals took place in London in early August, followed by the creative team and cast travelling to Copenhagen for production rehearsals ahead of the **premiere performance as part of the Copenhagen Opera Festival on 25 August 2024**, with Athelas Sinfonietta as the onstage musicians.

This was followed by the **UK premiere at the Barbican on 8 September 2024**, with the renowned Riot Ensemble playing onstage for the London performance.

Credits:
Composed by **Rolf Hind**
Text for music by **Dante Micheaux**, with additional text from **Jalal al-Din Rumi**
Dramaturgy and direction **Frederic Wake-Walker**
Music Director **Aaron Holloway-Nahum**
Designer **Sasha Balmazi-Owen**
Movement Director **Rosabel Huguet**

Cast
The Narrator – **Elaine Mitchener**
I and You (becoming Rumi) – **James Hall**
Bird of the Sun – Shams e Parande – **Yannis François**
Shaman of the Birds/Kerra, Rumi's wife – **Loré Lixenberg**

Ensemble - **Siddhii Lagrutta** (soprano), **Karima El Demerdasch** (alto), **Anika Venkatesh** (alto), **Rylan Gleave** (tenor), **Ty Bouque** (baritone), **Harald Hieronymus Hein** (bass)

Onstage musicians - **Athelas Sinfonietta** (Copenhagen) and **Riot Ensemble** (London)

We received warm and enthusiastic feedback from audiences, including the following:

It's very difficult to simultaneously tell the kind of stories you did, between Rumi and Shams, and balance the feeling that this is a story about two queer lovers, this is a spiritual fable/allegory/myth, this is history about a group of believers, and this is a love poem to the poetry of Rumi. All of those came through.

The duets between James and Yannis were some of the most achingly beautiful and pitch-perfect duets I've heard. The way that James and Yannis blended was stunning, but also the way their counterpoint delighted and surprised and showed the love, longing, tension, guidance, and desire between You/I and Shams did what good opera should do.

Reviews were mixed but there were positive notices from the Copenhagen and London performances:

…intensely beautiful.
THE GUARDIAN

Hind's music, in an individual strain of minimalism, is haunting…
THE TELEGRAPH

Sky in a Small Cage has integrity and serious intent…intense and powerful.
THE TIMES

Using western and eastern instruments, including the pungent nagaswaram, honky-tonk piano and gamelan, created a fascinating original palette of piquant colours and tuning blends.
THE TIMES

If you thought that new opera could only be starkly realistic depictions of the world's decay, after SKY IN A SMALL CAGE at the Copenhagen Opera Festival, you might think again. The last work of the festival pointed in a completely different direction: mystery, hope, love.
SEISMOGRAF

Hind's music and Dante Micheaux's libretto tied together this (love-like) story with a path towards enlightenment, threading them around each other in both their joys and perils… Sky in a Small Cage *is one of those works (without being too grandiose about it, it reminded me in this way of Messiaen's St Françoise) that contained everything of an artist, the thing they have been put on earth to say.*
THE RAMBLER

We also had very positive feedback from the creative team and cast on their experiences of working on this project, testament to the importance of developing new work in creative, supporting working environments:

It was huge... it was amazing… and the connection between everyone was completely wonderful. Rolf's music sublime and Dante's words just mind-blowing. It was really a great experience. When I'm about to peg out I will think of this as a life highlight. Lore Lixenberg, Shaman of the Birds/Kerra

We are currently exploring possibilities for a tour of *Sky in a Small Cage* in 2028.

2. ***Hildegard: Visions*** is an immersive mystery opera by **Nwando Ebizie**, inspired by the works and life of Hildegard von Bingen. A multisensory experience of sound, movement, scent and taste, it combines song, electronic soundscapes and ritual traditions from across cultures and eras. The project was developed as part of Mahogany Opera's Various Stages festival in 2019-20 and this research and development (R&D) phase helped to develop an installation (Extreme Unction Vol.2) which was exhibited at East Street Arts, Leeds in June 2021. *Ordo Virtutum*, the section for performance was commissioned by Mahogany in 2022, and in 2023-24 we delivered a series of R&D phases to develop the piece in partnership with Britten-Pears Arts, Artsadmin and Yorkshire Sculpture Park.

   In 2024-25 we put together a major bid to Arts Council England to stage the piece at Yorkshire Sculpture Park, which was unfortunately not successful. Feedback suggested that we would be unlikely to secure the level of funding required to stage such an ambitious work outdoors, and this together with a change of personnel at YSP led us to decide to

scale back our involvement in the project to focus on staging the performance piece we had commissioned only, now titled ***Ecstasy of the Virtues***. We are now working on staging this piece with a short tour in 2026-27.

This experience is testament to the challenges in securing partners and funding for ambitious work in the current climate and to the significant delays to projects that can be occasioned by a major funding bid which is unsuccessful. We are considering these risks in our upcoming strategic plan but remain committed to staging Ecstasy of the Virtues in 2026, with the confidence that focusing on the performance aspect only makes this a more achievable proposition.

3. ***In the Belly of the Beast*** is our new co-production with Dunedin Consort and Hera, staging a further three cantatas by Elisabeth Jaquet de la Guerre following the success of our co-production *Out of Her Mouth* in 2023. *In the Belly of the Beast* will stage 'Adam', 'Jonah', and 'Jephthah', again in new English translations by **Toria Banks**. The commissioning of the translation and initial development work took place after the year end.

4. ***A Christmas Miracle*** is a new opera by Master of the King's Music, Errollyn Wallen CBE which we are developing with the support of a private commissioner. It is inspired by Benjamin Britten's unrealised plans for *A Christmas Sequence*, using text from the Chester Mystery Plays. It will feature new music by Errollyn interspersed with much-loved Christmas carols. Our Artistic Director Frederic Wake-Walker will direct and dramaturg the production.

   Like Britten's *Noye's Fludde* – a visionary community opera – this production will bring together a magical mix of professional performers with young people and their communities.

   Following the commission in July 2024, in December 2024 we worked at Snape Maltings in partnership with Britten Pears Arts on workshops exploring initial material and characters in the piece, working with local young people and professional singers. The team had a wonderful time delving into Errollyn's unique sound world and the contemporary resonances of the Christmas story, looking at universal themes of taking refuge in a foreign land, navigating the forces of jealousy and power, and the wonder of birth.

   We are now developing the piece for premiere performances in 2026.

Meet Me @Mahogany

During 2024-25 we delivered two 'Virtual Open House' online events and one in-person workshop in our Meet Me @Mahogany strand, where we explore, (un)learn and open up the process of making new work:

- In November 2024, we held a Virtual Open House on 'Open Call Opera' exploring our distinctive approach to recruitment. Our regular 'Open Calls' aim to diversify the people we reach and engage, and our auditioning process looks to provide a more positive experience for performers interested in working with us. In this discussion we reflected on our approach to Open Calls – how we use these to reach different artists when recruiting for specific projects, how our approach to auditioning might differ from traditional opera companies, and what learning we (and others) could take from this to

improve recruitment in the future. An excerpt from the discussion can be found **on our website**.

- In November 2024, we also co-led a workshop with **Full of Noises** and **Propellor Ensemble** in Barrow, aimed at music workshop/choir leaders with an interest in shared learning around co-creative community projects. This built on our work developed through *The Great Learning* project, sharing approaches to improvisation and experimental music making as part of the R&D for **Jack McNeill**'s *Air Songs* project.

- In February 2025, we held a Virtual Open House on 'Participation on the Move'. Together with our friends at **Hooligan Art Community** we discussed our shared experience and passion for producing touring work that engages local participants actively in each performance. One of the distinctive qualities of many of our productions at Mahogany Opera is how we tour our work, whilst involving local participants in the show (for example, **Mozart vs Machine**, **Brundibar**, **Snappy Operas**). Our collaboration with Hooligan Art Community started in 2019 when we supported the R&D of **The Hooligan Project**, and especially the involvement of young adults as participants. The event took place one week before the third anniversary of the full invasion of Ukraine by Russia, ahead of a series of performances and events presented by Hooligan Art Community to mark the anniversary.

VALUES

Our values underpin our vision of opera as an inclusive, collaborative and dynamic art form and sustain us in our mission to stretch the boundaries of what opera can be and who it is for. They stem from both the working practices we've developed over the years and our aspirations for the future:

We are artist-led
We are guided by artists, by their ideas and their lines of enquiry. We consider everyone who actively participates in our work to be an artist. We create structures that are flexible and responsive to meet the ambitions of our artists while operating on a scale that connects us meaningfully to the communities and contexts within which we work. We aim to be a creative space for sharing knowledge and experiences.

We are people-centred
Care and inclusivity are key principles for the way we work. We aim to create safe and supportive working environments which enable trust, creativity and fun. We recruit as much as possible by open call and we try to remove barriers for disabled and minoritised artists, as well as making our performances and events as accessible as possible for audiences. We value the process as much as the product. We are transparent about fees and pay people promptly.

Our work is a collaborative process
We are continually exploring new ways of working and searching for new creative relationships while striving to enrich our existing knowledge and collaborations. We test ourselves with a thoughtful and considered approach, learning from others and sharing our research and discoveries with both rigour and playfulness.

We actively seek to break down barriers
We push against traditional norms, often working outside conventional constructs, opening up access to our work, offering space for diverse perspectives and a multiplicity of voices and collaborating across borders. We stand up against racism and all forms of discrimination.

We are committed to sustainability
Awareness of and efforts to reduce our environmental impact is embedded in everything we do. We take a responsible approach to our income streams, considering artistic, ethical, financial, and reputational factors in a manner the Trustees believe best allows us to fulfil our charitable purpose. We favour purpose-based relationships over transactional ones and develop on-going relationships with our partners. We strive to take a long view on our collaborations, outcomes and impact.

Our values are open and responsive
We stay true to ourselves, while being open to challenge and change. We question ourselves, listen to others and reflect on our experiences in order to improve our practice and stay connected with the most recent developments. We are in a continual state of renewal, always full of potential, searching for new means of expression and new visions of the future.

EQUALITY, DIVERSITY AND INCLUSION

We believe that opera is a form of culture that can challenge rather than uphold systemic injustices. We are committed to eliminating discrimination and aim to diversify who makes, performs and sees opera. Since 2017 we have encouraged diversity across all areas of our work through inclusive open calls for artists, staff and trustees; training; and improving accessibility to our activities and opportunities (British Sign Language interpretation and captioning are now standard at our events and we offer tailored support for disabled artists). Our partnerships in areas not typically well-served by opera companies enable us to reach people from a broad range of socio-economic backgrounds. We aim for at least 50% of our commissioned artists to be women, which we have achieved through our Snappy Opera programme and our current commissioning activity, and we are developing our expertise in supporting disabled creatives through two of our current commissions.

In 2023/24 we reviewed our Equality, Diversity and Inclusion policy with the input of the trustees, updating various aspects to strengthen our commitments, reflect our new practices and make our complaints procedures more transparent. We set an aim to improve the diversity monitoring of the artists we engage to enable us to set targets, noting that response rates from artists had been too low to create meaningful statistics. In 2023-24 we increased the proportion of artists completing diversity monitoring from 10% to 27%. In 2024-25, we doubled the number of artists responding from 11 to 22, although the percentage response rate remained similar at 25%, since we had directly engaged more than twice the number of artists in the year (88 vs 41 directly engaged).

Below we report the diversity monitoring statistics of the artists who responded, with 2023-24 figures in brackets for comparison.

Artists engaged in 2024-25

Ethnicity:	55% (46%)	white British	**Socio-economic background[1]:**	
	23% (36%)	other white background	55% (9%)	modern professional occupations
	9% (9%)	mixed white and black African	9% (9%)	clerical and intermediate occupations
	5% (0%)	Black British	14% (18%)	senior managers and administrators
	5% (0%)	Asian: Chinese	0% (18%)	technical and craft occupations
	5% (0%)	Any other ethnic background	5% (9%)	routine manual and service occupations
	0% (9%)	Other Asian background	0% (9%)	middle or junior managers
			5% (18%)	traditional professional occupations
Age:	23% (18%)	20-34	0% (9%)	long-term unemployed
	73% (64%)	35-49	5% (0%)	self-employed
	5% (18%)	50-64	9% (0%)	prefer not to say
Sexual orientation:				
	68% (73%)	heterosexual / straight	**Sex:** 55% (73%)	female
	14% (18%)	queer	41% (27%)	male
	9% (9%)	bisexual	5% (0%)	prefer not to say
	5% (0%)	gay man		
	5% (0%)	prefer not to say	**Gender identity:** 55% (64%)	women
			36% (27%)	men
Disability:	5% (18%)	D/deaf or disabled	9% (0%)	non-binary
	95% (82%)	not D/deaf or disabled	0% (9%)	identify in another way
Neurodiversity:	73% (73%)	neurotypical		
	14% (27%)	neurodivergent		
	13% (0%)	prefer not to say		

We did not collect diversity monitoring statistics from our Snappy Opera creative team open call, so we do not have any applicant data for 2024-25.

Conclusions

The data from the diversity monitoring survey of artists engaged in the year shows we continued to reach a relatively diverse range of artists in terms of gender, sexual orientation, and neurodivergence. We increased the proportion of younger and middle-aged artists we worked with, while the number of older artists decreased. We increased the proportion of artists we engaged from global majority ethnic backgrounds from 18% to 22%. However, we note a concerning decrease in the proportion of artists identifying as D/deaf or disabled. We will continue to review our practices as well as the accessibility of the diversity monitoring survey itself.

There is less diversity in the socio-economic backgrounds of the artists we engaged in 2024-25 than in the prior, potentially a reflection of the broader challenges artists from working class backgrounds face in maintaining careers in the sector. We will consider what action we can take on these points when we review our Equality, Diversity, and Inclusion policy in 2025/26.

FINANCIAL REVIEW

The Statement of Financial Activities (including Income and Expenditure Account) and Balance

[1] The respondent is asked to select the category of the highest income earner in their household when they were 14 years old. This is considered to be the best way to assess people's background. It's also easy to understand, applicable to people of all ages and countries, and has high response rates in testing.

Sheet, together with the notes thereon, are set out on pages 19 to 30.

The Statement covers the 12 months from 1 April 2024 to 31 March 2025.

Total income for the year amounted to £356,517 (2023/24 £258,496) of which £155,372 (2023/24: £104,735 was restricted. Total expenditure for the year was £376,840 (2023/24: £289,202), of which £133,577 (2023/24: £100,157) was restricted.

The Company's income and expenditure for the 2024/25 financial year were both significantly higher (38% increase in income and 30% increase in expenditure), due to major productions including the premiere performances of Rolf Hind's *Sky in a Small Cage* and the commission and initial R&D workshops on Errollyn Wallen's *A Christmas Miracle*. There was overall deficit in 2024/25 of £20,323 (2023/24 deficit of £30,706). The Trustees planned for a deficit having agreed the strategic investment of reserves for key projects and core costs during the year. The Company maintains a strong reserves position, with unrestricted funds of £279,088 at 31 March 2025 (2023/24 £321,206).

The Company saw a continued reduction in support from trusts and foundations, with grants totalling £98,053 (2023/24: £128,012 and 2022/23: £188,465). This reflects broader trends in the sector, but the Company remains grateful for significant support including a core costs grant from Vaulkhard Douglas-Hume Music Trust and project grants from Garfield Weston Foundation and John R Murray Charitable Trust (for Snappy Operas) and Jerwood Foundation (for a new Opera Designers award supporting designer's fees and production costs for three upcoming projects). Meanwhile the Company secured a notable increase in individual giving, chiefly through a major donation funding the commission of *A Christmas Miracle*. Mahogany Opera continues to focus on increasing its philanthropic fundraising, cultivating individual donors and regional trusts in the UK areas where it works.

Offsetting the reduction in trusts income, the Company was able to claim a significantly higher amount of Theatre Tax Relief against its expenditure on new productions, totalling £100,750 (2023/24: £76,221). Earned income from partnerships and venue fees was also significantly increased from the previous year at £52,800 (2023/24: £33,001), chiefly generated from performance fees for *Sky in a Small Cage* along with partnership fees for other projects.

The Company also generated income of £5,639 (2023/24: £6,915) from bank interest, the decrease reflecting reducing interest rates and slightly lower cash balances during the year.

The Company maintains a lean operating model, with one employee supported by a core team of three freelancers who all work remotely. Despite this, fundraising for core costs remains ever more challenging year-on-year. Coupled with the broader economic outlook, there are few certainties in planning for the coming years but, given the Company's strong balance sheet and with the ongoing support of a range of organisations and individuals, the trustees are confident in the Company's future ability to continue to meet its artistic goals.

Reserves
The unrestricted reserves of the Company comprise a General Fund and two Designated Funds. One of the Designated Funds is a Contingency Fund which the trustees consider it prudent to maintain to meet the eventual costs of winding down the Company over a period of six months, including core operating costs, redundancy, legal and accounting costs. This reflects the challenge of funding within the present economic climate and ensures that this reserve is not made available for other purposes.

The other is the John Hughes Innovation Fund, which is the combination of a legacy received in 2017/18 and the previous Future Commissions Fund. This is used for the development of new ideas across the Company's artistic programme. This fund also allows the Company to respond to opportunities, the scheduling of which may be beyond the Company's control.

The balance of unrestricted funds is held in the General Fund which can be accessed by the Company as necessary.

Investments
The Company maintains savings accounts for managing cash reserves and any grants awarded for future projects. These funds are currently split between 32-day and 95-day notice accounts. The remaining funds are kept in a current account with Lloyds Bank.

RISK MANAGEMENT

All significant activities undertaken are subject to a risk review as part of the initial project assessment and implementation. Major risks are identified and ranked in terms of their potential impact and likelihood. Major risks, for this purpose, are those that may have a significant effect on:

- Operational performance, including risks to staff, volunteers and visitors
- Achievement of aims and objectives
- Meeting the expectations of beneficiaries or supporters

The trustees review these risks on an ongoing basis and satisfy themselves that adequate systems and procedures are in place to manage the risks identified. Where appropriate, risks are covered by insurance. The following framework is central to ensuring adequate risk management:

- Regular monitoring of major risks
- Embedding risk identification and assessment within operating procedures
- A clear structure of delegated authority and control
- Maintaining reserves in line with set policies

In assessing risk, the trustees recognise that some areas of work require the acceptance and management of risk if key objectives are to be achieved. The trustees have reviewed the major risks to which the Company is exposed and identified control and mitigation procedures, under the headings of:

- Governance
- Operational
- Financial
- External
- Compliance

STRUCTURE, GOVERNANCE AND MANAGEMENT

At year end, there were eight trustees (directors) on the board, who have overall fiduciary responsibility for the supervision of the activities of the Company.

Day-to-day management of the Company is delegated to the Executive Director, Bridget Rennie,

and Artistic Director, Frederic Wake-Walker, who works internationally as a freelance director alongside his work with Mahogany Opera. They are supported by a freelance core team comprising an Associate Producer, Fundraising Manager and Finance Manager each working part-time. In addition, the Company works with a range of specialist freelance staff to deliver additional functions when appropriate.

Mahogany Opera's trustees and staff reflect and champion the communities and artists with whom they work. Registered in West Cumbria, we deliver work across the country, with strong relationships and partnerships in key areas across the North of England and Scotland.

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The trustees meet at least four times a year and are available for consultation and advice on an ad hoc basis. The Finance Committee meets in advance of each quarterly Board meeting to monitor the Company's financial position and management.

Statement of trustees' responsibilities

The trustees (who are directors of Mahogany Opera for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for the year. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently
- observe the methods and principles in the Charities SORP
- make judgements and estimates that are reasonable and prudent
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Disclosure of information to the independent examiner

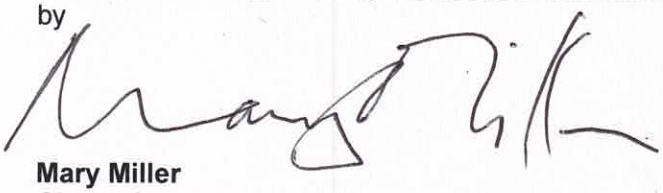
Each of the persons who are trustees at the time when this trustees' report is approved has confirmed that:

- so far as that trustee is aware, there is no relevant information of which the charitable company's independent examiner is unaware
- that trustee has taken all the steps that ought to have been taken as a trustee in order to be aware of any information needed by the charitable company's independent examiner

in connection with preparing their report and to establish that the charitable company's independent examiner is aware of that information

In preparing this report, the trustees have taken advantage of the small companies exemptions provided by section 415A of the Companies Act 2006.

This report was approved by the Board of trustees on 11 December 2025 and signed on its behalf by



Mary Miller
Chair of trustees

Mahogany Opera Group
Independent Examiners Report to the Trustees
For the year ended 31 March 2025

I report to the trustees on my examination of the accounts of the charitable company for the year ended 31 March 2025.

Responsibilities and basis of report

As the charity trustees of the Company (and also its directors for the purposes of company law), you are responsible for the preparation of the accounts in accordance with the requirements of the Charities and Trustee Investment (Scotland) Act 2005 ('the 2005 Act') , the Charities Accounts (Scotland) Regulations 2006 (as amended) and the Companies Act 2006 ('the 2006 Act'). You are satisfied that the accounts of the Company are not required by charity or company law to be audited and have chosen instead to have an independent examination.

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts s carried out under section 44 (1)(c) of the 2005 Act and section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the requirements of Regulation 11 of the Charities Accounts (Scotland) Regulations 2006 (as amended) and the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

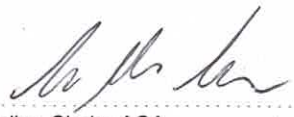
Independent examiners statement

Since the Company is required by law to prepare its accounts on an accruals basis and is registered in Scotland, your examiner must be a member of a body listed in Regulation 11(2) of the Charities Accounts (Scotland) Regulations 2006 (as amended). I confirm that I am qualified to undertake the examination by virtue of my membership of Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act and Regulation 4 of the Charities Accounts (Scotland) Regulations 2006 (as amended); or
2. the accounts do not accord with those records with the accounting requirements of Regulation 8 of the Charities Accounts (Scotland) Regulations 2006; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view', which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



Caroline Clarke ACA
66 High Street
Lewes
East Sussex
BN7 1XG

16/12/25

Mahogany Opera Group
Statement of Financial Activities (including Income and Expenditure Account)
For the year ended 31 March 2025

	Notes	Unrestricted funds	Restricted funds	2025	2024
		£	£	£	£
Income and endowments from:					
Donations and legacies	2	41,829	155,372	197,201	141,917
Charitable activities	3	52,800	-	52,800	33,001
Investments	4	5,639	-	5,639	6,915
Other income	5	100,877	-	100,877	76,663
Total		**201,145**	**155,372**	**356,517**	**258,496**
Expenditure on:					
Raising funds	6	(23,306)	-	(23,306)	(12,171)
Charitable activities	7/8	(219,957)	(133,577)	(353,534)	(277,031)
Total		**(243,263)**	**(133,577)**	**(376,840)**	**(289,202)**
Net income/expenditure		**(42,118)**	**21,795**	**(20,323)**	**(30,706)**
Reconciliation of funds					
Total funds brought forward		321,206	18,064	339,270	369,976
Total funds carried forward		**279,088**	**39,859**	**318,947**	**339,270**

Registered Number : 03508706

Mahogany Opera Group
Statement of Financial Position
As at 31 March 2025

	Notes	2025	2024
		£	£
Current assets			
Debtors	14	198,794	112,297
Cash at bank and in hand		152,190	236,821
		350,984	**349,118**
Creditors: amounts falling due within one year	15	(32,037)	(9,848)
Net current assets		**318,947**	**339,270**
Total assets less current liabilities		**318,947**	**339,270**
Net assets		**318,947**	**339,270**
The funds of the charity			
Restricted income funds	16	39,859	18,064
Unrestricted income funds	16	279,088	321,206
Total funds		**318,947**	**339,270**

For the year ended 31 March 2025 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476,
- The trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts. These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

The financial statements were approved and authorised for issue by the Board and signed on its behalf by:

Mary Miller
Chair of trustees
11th December 2025

Mahogany Opera Group
Notes to the Financial Statements
For the year ended 31 March 2025

1. Accounting Policies

Basis of accounting

The financial statements have been prepared under the historical cost convention, except for investments which are included at market value and the revaluation of certain fixed assets and in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Companies Act 2006.

Mahogany Opera Group meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

Going concern

The financial statements are prepared, on a going concern basis, under the historical cost convention.

Funds

The charity maintains a general unrestricted fund which represents funds which are expendable at the discretion of the trustees in furtherance of the objects of the charity. Such funds may be held in order to finance both working capital and capital investment.

Designated funds comprise of unrestricted funds that have been set aside by the Trustees for particular purposes.

Restricted funds have been provided to the charity for particular purposes, and it is the policy of the board of trustees to carefully monitor the application of those funds in accordance with the restrictions placed upon them.

There is no formal policy of transfer between funds or on the allocation of funds to designated funds, other than that described above

Incoming resources

All income is recognised in the Statement of Financial Activities (SOFA) when the charity is legally entitled to the income and the amount can be quantified with reasonable certainty. Income is not shown net of expenditure. The following specific policies are applied to categories of income.

- Voluntary income is received by way of grants, donations and gifts and is included in the SOFA when receivable. Grants, where entitlement is not conditional on.the delivery of a specific performance by the charity, are recognised when the charity becomes unconditionally entitled to the grant.
- Investment income is included when receivable.
- Income from grants where related to performance and specific deliverables, are accounted for as the charity earns the right to consideration by its performance.
- Theatre income is included in income in the period in which the relevant activity took place
- Project specific funding, when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, is included in the income of restricted funds when receivable

Resources expended

All expenditure is accounted for on an accruals basis and is stated net of VAT. Costs of generating funds are those costs incurred in attracting voluntary income.
Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs which can be directly allocated to activities and those costs of an indirect nature necessary to support them.
Governance costs are those incurred in connection with compliance with constitutional and statutory requirements.
Costs are allocated between the expenditure categories of the SOFA based on usage of the resource. Where costs cannot be directly allocated they are apportioned on an appropriate basis and recognised in SOFA.

Allocation and appointment of costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs may include any back office costs, finance, personnel, payroll and governance costs which support the charities programmes and activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities where applicable.

Taxation

As a registered charity, the company is exempt from income and corporation tax to the extent that its income and gains are applicable to charitable purposes only.

Pensions

The company operates a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. Pension costs are allocated to restricted funds as part of gross salary costs where funds cover salaried posts.

2. Income from donations and legacies

	Unrestricted funds	Restricted funds	2025	2024
	£	£	£	£
Donations received	7,329	91,819	99,148	13,905
Grants received	34,500	63,553	98,053	128,012
	41,829	**155,372**	**197,201**	**141,917**

Analysis of grants received

	2025	2024
	£	£
Arts Council England	-	32,050
Cornelius Cardew Concerts Trust	-	100
Creative Scotland	-	8,500
Cumbria Community Foundation	-	3,480
Garfield Weston Foundation	30,000	-
Goethe-Institut London (Cultural Bridge)	553	4,982
Hadfield Charitable Trust	-	1,400
Harold Hyam Wingate Foundation	-	2,500
Jerwood Foundation	20,000	-
Katie Bradford Arts Trust	-	4,000
Nicholas Berwin Charitable Trust	-	30,000
Scops Arts Trust	-	6,000
The Golsoncott Foundation	1,500	-
The Hinrichsen Foundation	2,000	-
The Irving Memorial Trust	3,000	-
The John R Murray Charitable Trust	8,000	-
The Kobler Trust	3,000	-
The Vaulkhard Douglas-Home Music Trust	30,000	30,000
Three Monkies Trust	-	5,000
	98,053	**128,012**

3. Income from charitable activities

	2025	2024
	£	£
Unrestricted funds		
Artists / production / touring / preparation / education		
Income from charitable activities	52,800	33,001

4. Investment income

	2025	2024
	£	£
Unrestricted funds		
Bank interest receivable	5,639	6,915
	5,639	**6,915**

5. Other income

	2025	2024
	£	£
Unrestricted funds		
Other income	127	442
Theatre Tax Relief	100,750	76,221
	100,877	**76,663**

6. Expenditure on generating donations and legacies

	2025	2024
	£	£
Unrestricted funds		
Donations	22,113	11,217
Support costs	1,193	954
	23,306	**12,171**

7. Costs of charitable activities by fund type

	Unrestricted funds	Restricted funds	2025	2024
	£	£	£	£
Artists / production / touring / preparation / education	194,923	133,577	328,500	250,805
Marketing	6,928	-	6,928	4,498
Support costs	18,106	-	18,106	21,728
	219,957	**133,577**	**353,534**	**277,031**

8. Costs of charitable activities by activity type

	Activities undertaken directly	Support costs	2025	2024
	£	£	£	£
Support costs				
Artists / production / touring / preparation / education	328,500	17,732	346,232	272,150
Marketing	6,928	374	7,302	4,881
	335,428	**18,106**	**353,534**	**277,031**

9. Analysis of support costs

	Raising funds	Artists / production / touring / preparation / education	Marketing	2025	2024
	£	£	£	£	£
Office Costs	1,193	8,750	374	10,317	16,774
Finance and Bookkeeping	-	3,538	-	3,538	3,512
Bank Charges	-	303	-	303	171
Governance costs	-	5,141	-	5,141	2,225
	1,193	**17,732**	**374**	**19,299**	**22,682**

10. Net income/(expenditure) for the year

This is stated after charging/(crediting):

	2025	2024
	£	£
Accountancy fees	1,200	1,200

11. Staff costs and emoluments

Total staff costs for the year ended 31 March 2025 were:

	2025	2024
	£	£
Salaries and wages	43,680	42,000
Pension costs	1,539	1,073
	45,219	**43,073**

There were no employees (2024: £Nil) who received emoluments (excluding employer pension costs) of more than £60,000.

The key management personnel of the Charity, comprise the trustees, Executive Director (employee) and Artistic Director (freelance). The total employee benefits of the key management personnel of the charity were £71,943 (2024: £69,169).

	2025	2024
Production Staff	1	1
	1	**1**

12. Trustee remuneration and related party transactions

The Charity trustees were not paid or received any other benefits from employment with the Charity in the year (2024: £nil). One trustee was reimbursed expenses totalling £66.33 during the year (2024: Two trustees £284.88). No charity trustee received payment for professional or other services supplied to the charity (2024: £nil).

13. Comparative for the Statement of Financial Activities

	Unrestricted funds £	Restricted funds £	2024 £
Income and endowments from:			
Donations and legacies	37,182	104,735	141,917
Charitable activities	33,001	-	33,001
Investments	6,915	-	6,915
Other income	76,663	-	76,663
Total	**153,761**	**104,735**	**258,496**
Expenditure on:			
Raising funds	(12,171)	-	(12,171)
Charitable activities	(176,875)	(100,156)	(277,031)
Total	**(188,046)**	**(100,156)**	**(289,202)**
Net income/expenditure	**(35,285)**	**4,579**	**(30,706)**
Reconciliation of funds			
Total funds brought forward	356,491	13,485	369,976
Total funds carried forward	**321,206**	**18,064**	**339,270**

14. Debtors

	2025 £	2024 £
Amounts due within one year:		
Trade debtors	6,000	3,600
Prepayments and accrued income	192,168	108,318
Other debtors	626	379
	198,794	**112,297**

15. Creditors: amounts falling due within one year

	2025 £	2024 £
Trade creditors	27,269	5,728
Other creditors	218	-
Accruals and deferred income	4,550	4,120
	32,037	**9,848**

16. Movement in funds

Unrestricted Funds

	Balance at 01/04/2024 £	Incoming resources £	Outgoing resources £	Transfers £	Balance at 31/03/2025 £
Designated					
Contingency Reserve	-	-	-	98,038	98,038
Following Year Projects Designation	18,100	-	-	(18,100)	-
John Hughes Innovation Fund	227,429	-	-	(98,038)	129,391
General					
General	75,677	201,145	(243,263)	18,100	51,659
	321,206	**201,145**	**(243,263)**	**-**	**279,088**

Unrestricted Funds - Previous year

	Balance at 01/04/2023 £	Incoming resources £	Outgoing resources £	Transfers £	Balance at 31/03/2024 £
Designated					
Following Year Projects Designation	47,620	-	(47,620)	18,100	18,100
John Hughes Innovation Fund	245,529	-	-	(18,100)	227,429
General					
General	63,342	153,761	(141,426)	-	75,677
	356,491	**153,761**	**(189,046)**	**-**	**321,206**

Purpose of unrestricted Funds

Contingency Reserve

The Contingency Fund has been designated to meet the eventual costs of winding down the Company over a period of six months, including core operating costs, redundancy, legal and accounting costs. The trustees consider it prudent to maintain this fund, reflecting the challenge of funding within the present economic climate and ensuring that this reserve is not made available for other purposes.

Following Year Projects Designation

The Following Year Projects Designation was allocated by the trustees for existing projects which were underway and which the Charity wanted to support with its own resources. The level of this reserve fluctuated according to the pattern of funding and the Charity's production schedules.

John Hughes Innovation Fund

The John Hughes Innovation Fund is the combination of a legacy received in 2017/18 and the previous Future Commissions Fund. This is used for the development of new ideas across the Company's artistic programme. This fund also allows the Company to respond to opportunities, the scheduling of which may be beyond the Company's control.

General

The balance of unrestricted funds is held in the General Fund which can be accessed by the Company as necessary.

Restricted Funds

	Balance at 01/04/2024	Incoming resources	Outgoing resources	Balance at 31/03/2025
	£	£	£	£
A Christmas Miracle	-	78,676	(73,676)	5,000
Core Activities	-	5,000	(5,000)	-
Hildegard	-	5,000	-	5,000
Hooligan Project 2024	7,500	-	(6,829)	671
In the Belly of the Beast	-	5,000	-	5,000
SEND Snappy Opera - Roll Up! Newcastle	1,991	3,000	(4,991)	-
Sky in a Small Cage	6,813	20,143	(26,956)	-
Snappy Opera - Frequenz_ Festival	1,760	553	(2,313)	-
Snappy Opera Lithuania	-	8,000	(8,000)	-
Snappy Operas New Commissions	-	20,540	(1,707)	18,833
Snappy Operas Rights & Resources	-	9,460	(4,105)	5,355
	18,064	**155,372**	**(133,577)**	**39,859**

Restricted Funds - Previous year

	Balance at 01/04/2023	Incoming resources	Outgoing resources	Balance at 31/03/2024
	£	£	£	£
Hildegard: Visions	-	32,050	(32,050)	-
Hooligan Art Community Bunker Cabaret tour	2,080	473	(2,553)	-
Hooligan Project 2024	-	8,500	(1,000)	7,500
Out of Her Mouth	-	6,250	(6,250)	-
SEND Snappy Opera - Roll Up! Newcastle	-	7,000	(5,009)	1,991
SEND Snappy Opera - Roll Up! Sandgate	-	7,980	(7,980)	-
Sky in a Small Cage	11,405	30,000	(34,592)	6,813
Snappy Opera - Frequenz_ Festival	-	4,982	(3,222)	1,760
The Great Learning	-	7,500	(7,500)	-
	13,485	**104,735**	**(100,156)**	**18,064**

Purpose of restricted funds

Hildegard: Visions

A project grant from Arts Council England supported the R&D of Nwando Ebizie's Hildegard: Visions in 2023/24 (in 2022/23 grants from The Marchus Trust and PRS for Music Foundation supported the commissioning costs).

Hooligan Art Community Bunker Cabaret tour

The final performances of the tour in 2023/24 attracted a small amount of restricted individual donations. In 2022/23 grants from British Council Ukraine, The Foyle Foundation and Paul Hamlyn Foundation supported the tour.

Sky in a Small Cage

Nicholas Berwin Charitable Trust supported the commissioning costs of this production in 2023/24. Cockayne Grants for the Arts supported initial production costs in 2022/23.

Out of Her Mouth

In 2023/24 we secured significant donations from individuals to support the production. In 2022/23 we had received grants from Fidelio Charitable Trust, The Golsoncott Foundation and Ambache Charitable Trust towards the production.

The Great Learning

Scops Arts Trust and Hadfield Trust awarded grants to support the development of this collaboratively composed choral project.

Hooligan Project 2024

Creative Scotland awarded a grant from their Four Nations international fund to support a partnership project between Mahogany Opera, Hooligan Art Community (Ukraine) and Findhorn Bay Arts (Scotland).

SEND Snappy Opera - Roll Up! Newcastle

Three Monkies Trust and Katie Bradford Arts Trust awarded grants to support the deliver of Roll Up! in a SEND school in Newcastle.

Snappy Opera - Frequenz_ Festival

The Cultural Bridge programme via Goethe Institut London awarded a grant to support a partnership project with Frequenz_ Festival in Kiel, Germany.

SEND Snappy Opera - Roll Up! Sandgate

Katie Bradford Arts Trust, Cumbria Community Foundation and Harold Hyam Wingate Foundation awarded grants in 2023/24 towards the final phase of this project developing a new Snappy Opera at a SEND school in Kendal. In 2022/23 the project was supported by Finn Family Fund, Frieda Scott Charitable Trust, Granada Foundation, Katie Bradford Arts Trust, The Radcliffe Trust and Harold Hyam Wingate Foundation.

Core Activities

Part of a grant from Jerwood Foundation supported core costs underpinning the delivery of three funded projects (Hildegard, A Christmas Miracle and In the Belly of the Beast).

Hildegard

Part of a grant from Jerwood Foundation supported design costs for Hildegard: Visions (this was carried forward as a restricted fund into 2025/26).

In the Belly of the Beast

Part of a grant from Jerwood Foundation supported design costs for In the Belly of the Beast (this was carried forward as a restricted fund into 2025/26).

A Christmas Miracle

Part of a grant from Jerwood Foundation supported design costs for A Christmas Miracle (this was carried forward as a restricted fund into 2025/26).

Snappy Opera Lithuania

A grant from the John R Murray Trust supported the commissioning of new Snappy Operas with our partners in Lithuania.

Snappy Operas Rights & Resources

A grant from Garfield Weston Foundation supported the creation of new and updates to existing Snappy Opera resources.

Snappy Operas New Commissions

The grant from Garfield Weston Foundation also supported the commissioning of two new Snappy Operas (some of which was carried forward as a restricted fund into 2025/26).

17. Analysis of net assets between funds

	Net current assets / (liabilities)	Net Assets
	£	£
Unrestricted funds		
General		
General	51,659	51,659
Designated		
Contingency Reserve	98,038	98,038
John Hughes Innovation Fund	129,391	129,391
Restricted funds		
A Christmas Miracle	5,000	5,000
Hildegard	5,000	5,000
Hooligan Project 2024	671	671
In the Belly of the Beast	5,000	5,000
Snappy Operas New Commissions	18,833	18,833
Snappy Operas Rights & Resources	5,355	5,355
	318,947	**318,947**

Previous year

	Net current assets / (liabilities)	Net Assets
	£	£
Unrestricted funds		
General		
General	75,677	75,677
Designated		
Following Year Projects Designation	18,100	18,100
John Hughes Innovation Fund	227,429	227,429
Restricted funds		
Hooligan Project 2024	7,500	7,500
SEND Snappy Opera - Roll Up! Newcastle	1,991	1,991
Sky in a Small Cage	6,813	6,813
Snappy Opera - Frequenz_ Festival	1,760	1,760
	339,270	**339,270**

MAHOGANY OPERA GROUP

England & Wales - Charity number 1070013

Accounts

Registered Company Number: 03508706
CCEW Charity Registration Number: 1070013
OSCR Charity Registration Number: SC053537

Mahogany Opera Group
(Company Limited by Guarantee)

Trustees' Report and Financial Statements

For the year ended 31 March 2024

MAHOGANY OPERA GROUP
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YEAR ENDED 31 MARCH 2024

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MAHOGANY OPERA GROUP
REFERENCE AND ADMINISTRATION DETAILS
FOR THE YEAR ENDED 31 MARCH 2024

Constitution

The Company is incorporated under the Companies Act 2006, company number 03508706 and its governing document is its Memorandum and Articles of Association. The Company is a charity registered in England & Wales (number 1070013) and Scotland (number SC053537).

Directors and trustees

The directors of the Company are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees. As set out in the Articles of Association, the trustees are appointed by the trustees or by the Company's members.

Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustee meetings.

The trustees during the year were:
Katie Bradford
Amy Challen
Ian Hamilton
Penny Jonas (Chair up to resignation on 22 June 2023)
Mary Miller (Chair from 22 June 2023)
Florence Okoye
Dwight Pile-Gray
Ava Podgorski
Helen Thomas

Company Secretary

Bridget Rennie

Artistic Director

Frederic Wake-Walker

Executive Director

Bridget Rennie

Independent Examiner

Caroline Clarke, Clarke + Wells, 99 Western Road, Lewes, East Sussex, BN7 1RS

Bankers

Lloyds Bank Plc, Villiers House, 48-49 Strand, London WC2N 5LL.

Solicitors

Weil, Gotshal & Manges (London) LLP, 110 Fetter Lane, London, EC4A 1AY.

Registered office

Rosehill Theatre, Moresby, Whitehaven, CA28 6SE.

The trustees present their report and financial statements for the year ended 31 March 2024.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the Company's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice" applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland, including the adoption of the amendments issued in December 2017 (FRS 102).

The trustees confirm that they complied with the duty in Section 4 of the Charities Act 2011 to have due regard to the Charity Commission's general guidance on public benefit "Charities and Public Benefit". The Trustees' Report clearly sets out the charitable objectives, current activities and how they benefit the public.

PRINCIPAL ACTIVITY

The charitable objects of Mahogany Opera Group are:

> to promote, maintain, improve and advance education, by the encouragement of the arts, but particularly the arts of drama, music, singing, mime, and dance and to formulate, prepare and establish schemes thereof provided that all objects of the Company shall be of a charitable nature.

Mahogany Opera Group is a leading commissioner and producer of new opera and music theatre. Our vision of opera as an inclusive, collaborative and dynamic art form informs our aim to stretch the boundaries of what opera can be and who it is for.

We believe that music and theatre can create a space where everyone is equal, where everyone is free to express themselves and to dream. The communal experience of performance is at the heart of what we do: bringing people together to spark a shared imagination.

Through our work, we aim to:

- Share the power and joy of live music and theatre widely, demonstrating that opera can be relevant to and reflective of people's lives
- Show that everyone is an artist with the potential to play a creative role in making and performing new opera
- Give children and adults the opportunity to experience opera in inclusive environments
- Support diverse artists to develop their practice, spark new connections and create work on their own terms
- Present new work which reflects and amplifies diverse perspectives and a multiplicity of voices

We achieve our aims through three programmes of work which intersect:

- **Snappy Operas** is our award-winning participatory primary schools programme, through which we deliver in-school projects with children, teacher training and performances, and commission new work by professional artists working with young people
- **New Work** encompasses the wide range of work we develop, commission and produce for performance. This activity enables us to partner with artists at all stages of their careers, and in partnership with a wide range of organisations.
- **Meet Me @Mahogany** is our invitation to explore, (un)learn and open up the process of making new work, focusing on public discussions and events (online and in-person),

participatory workshops, training, research and collaborations with other arts organisations and higher education. These activities are interwoven with our other delivery strands, as we take learning from the work we produce and inform that work with the ideas developed through Meet Me @Mahogany.

As a registered charity, Mahogany Opera Group is immensely grateful for the generous contributions of trusts & foundations and individuals, without whose support its work would not be possible.

ACHIEVEMENTS AND PERFORMANCE

In 2023-24 Mahogany Opera Group delivered a rich and substantial programme of work across its three strands. Overall, we worked with **110 artists** (of whom 41 were directly engaged and paid by the company; the others by partners); over **400 participants** and **130 teachers and school staff**. We delivered **23 public performances** and **48 workshops, rehearsals and public events**, reaching around **2,500 audience members**.

Snappy Operas

A Snappy Opera is a short opera for children to perform which introduces all the essential elements of opera – singing, acting and making – in fun, colourful and bite-sized chunks. Mahogany Opera Group has commissioned 13 Snappy Operas, written by some of the UK's top composers and writers who worked with groups of young people to develop stories and characters that connect directly to the young people who will perform them. Since we began the programme in 2016, we have engaged around 5,000 primary school children from state schools across the UK with Snappy Operas, working in over 130 schools.

Roll Up! is our 13th Snappy Opera, commissioned in 2022-23 with artists Jack McNeill and Claire Willoughby (appointed by open call) working with the staff and students at Sandgate School, a Special Educational Needs and Disabilities (SEND) school in Kendal, Cumbria to co-create an inclusive Snappy Opera, working across the school year from November 2022 to June 2023.

In April 2023 we delivered a week of workshops at Sandgate, with Jack and Claire joined by a designer, filmmaker and a performing team of soprano, bass and viola who workshopped the score and took part in devising sessions with the young people. The designer Katie Duxbury put together a simple and effective pack of designs to inspire the young people to create their own props in school in between the professional artists' visits.

The result of this collaboration is an extraordinary piece of music theatre inspired by contemporary circus, natural elements and ancient traditions of entertainment where Tumblers, Fortune Tellers, Magicians, Flyers and Daredevils reveal the magic in the everyday. As the piece evolved, so did a unique approach to the performance.

Performances of ***Roll Up!*** took place across 2 days on 29 and 30 June in Sandgate School, as an immersive, sensory experience performed by a total of **71 young people** and **4 professional musicians** (Jack McNeill [clarinets], Takashi Kikuchi [viola], Adam Maxey [baritone], Sarah Parkin [soprano]). Although the entire score could be condensed into approximately 12 minutes of original music, the core musical ideas were expanded using improvisation, intensive interaction, variation, and repetition. There are 5 acts, each responding to the sensory profile and needs of the pupils themselves, and to the musical ideas they helped us to create.

We were not able to collect direct feedback from the school students, many of whom are non-verbal, but present a selection of feedback from staff and parents:

Sandgate School staff:
"I think it's amazing that we (you) had the vision to bring this into Sandgate, in that it reflects - in fact it is the epitome of - the rightly high ambitions we set for our students. The brilliant and inspiring execution of this opera is proof that with the right level of belief in them, planning and support, they can do amazing things."

"[What was different from other projects was] how child-centred the project was. The outcome hadn't been pre-determined, and the team worked flexibly to incorporate the needs and ideas of the pupils."

"It was entirely child-led and highlighted the strengths of our pupils. Our pupils got the opportunity to experience and be part of something they wouldn't usually experience. The staff involved with the project were amazing and built fantastic connections with the pupils."

Parent feedback:
"As a parent, it's absolutely lovely to see your child performing, it's a rite of passage for children to get up on stage in front of family and friends and put on a show. But the format of what you would normally see in a school play doesn't necessarily work for a lot of Sandgate children. The structure is too formal and rigid for them, learning lines, and knowing where they need to be on a stage is not easy for them. I think the opera was a stroke of genius, it worked brilliantly. The children loved it, and so did the (other) parents."

Across the school year we delivered **53 sessions engaging 108 young people, 17 teachers, 60 teaching assistants, 15 apprentices and 5 volunteers**. Around 100 people – parents, carers, members of the school community and invited guests, watched the performances over the two days, which was filmed by autistic Cumbrian filmmaker Sophie Broadgate who had also filmed devising workshops and interviewed artists and parents. The resulting film was shared at a special private screening with some of the young people involved in November 2023, followed by a public screening and Q&A at Brewery Arts Centre in Kendal in January 2024. The film will be shared more widely during 2024-25.

In March 2024, we embarked on a new project to pilot Roll Up! at Hadrian School, a SEND school in Newcastle in partnership with Music Partnership North, Newcastle. With Jack McNeill as music director to provide continuity from the first project, we engaged local director Katy Weir to deliver an initial week of workshops to discover how the existing musical material could be explored with new groups of young people to work towards a new 'staging' of the piece to be further developed and performed after the year end in May 2024. From 4-8 March 2024 we delivered **10 workshops with approximately 110 children**.

<u>Snappy Opera partnership projects</u>

During 2023-24, we had the opportunity to take Snappy Opera projects to Aberdeen, Lithuania and Germany:

- In partnership with Aberdeen Performing Arts (APA), we provided training, consultancy and resources for APA to deliver their own Snappy Opera performances as part of their young people's 'Light the Blue' festival in June 2023. They worked with over 100 young people from four primary schools in the city who came together to perform four Snappy Operas in the city's iconic Music Hall.

- In partnership with Nida Culture and Tourism Information Centre “Agila” in Neringa, Lithuania we provided training, consultancy and resources for them to deliver a Snappy Opera Festival in May 2023. 121 young people performed three Snappy Operas which were translated into Lithuanian. Since the year-end they have begun developing their own new Snappy Opera commissions.

- Following the award of a grant from the Cultural Bridge programme (funded by the 4 UK Arts Councils, Fonds Soziokultur and the Goethe Institut to support bilateral UK-Germany projects), we developed a partnership with Frequenz_ Festival in Kiel, northern Germany to explore co-creation of new music with young people. In September 2023 our Artistic Director, Frederic Wake-Walker, delivered a workshop with 45 schoolchildren and 4 teachers in Kiel and, in October 2023, we co-hosted an online session for German composers interested in co-creating work with young people. The project was further developed with workshops in Kiel after the year-end.

This type of project is enabling Mahogany Opera Group to expand the reach and impact of Snappy Operas without increasing the demands on our own capacity or fundraising resources, and also contributes a modest amount towards our core costs or other Snappy Opera projects to cover our time on training and consultancy.

New Work

During 2023-24, we developed, premiered or toured four new works:

1. ***Out of Her Mouth*** was a co-production with **Dunedin Consort** and **Hera**, staging three of Élisabeth Jacquet de la Guerre’s *Cantates Bibliques* in new English translations by Toria Banks. The Biblical cantatas are extraordinary historical jewels: 12 in all, published in two books in 1708 and 1711. The cantatas are miniature operas in all but name but had never been performed in the UK before. The piece, bringing together three cantatas – Rachel, Susanna and Judith – into one compelling drama, was designed, developed and rehearsed during spring-summer 2023.

   In the creatively captioned and audio-described production, the stellar cast comprising Carolyn Sampson, Anna Dennis and Alys Mererid Roberts (the latter appointed through an open call alongside harpsichordist Katarzyna Kowalik and director Mathilde Lopez) were accompanied onstage by four players from the Dunedin Consort – and five watermelons.

   Mathilde Lopez's contemporary staging, Will Monks' effective and accessible design, and the exceptional performances thrilled audiences and critics across the country, as they laid bare the parallels of the lives of Biblical characters with the experiences of women today with tragedy, violence and humour combined to compelling effect.

   The premiere at Findhorn’s Universal Hall and subsequent performances at Platform (Glasgow), Assembly (Edinburgh), Spitalfields Festival (London) and York Early Music Festival reached 666 people and were met with public and critical acclaim, including the following reviews:

"A revelation…they've unearthed a treasure and argued the most powerful case imaginable that Jacquet de la Guerre's work is no dry museum piece but a pulsing, vibrant slice of music drama…It's only seven performers in a small space, but it never once feels miniature. Instead it's raw storytelling and powerful drama, performed with gripping immediacy." 5* *The Times*

"I loved the boldness of this… Defiantly 'woke' – aware, accessible, generous – and unapologetically foregrounding social and sexual politics, this is opening the gate instead of keeping it." *Art Muse London*

"A brilliant collaborative project by Mahogany Opera, Dunedin Consort and HERA… not only a highly enjoyable hour's music and drama, but a strong contemporary feminist statement." *Music OMH*

As well as the five live performances presented this summer, the York performance was filmed for online broadcast as part of York Early Music Festival's 'Christmas Online' from 15 December 2023 – 31 January 2024. Access to the online performance was ticketed and audience numbers were low at 109; we would like to investigate opportunities for the work to reach a wider public.

2. ***Hildegard: Visions*** is an immersive mystery opera by **Nwando Ebizie**, inspired by the works and life of Hildegard von Bingen. A multisensory experience of sound, movement, scent and taste, it combines song, electronic soundscapes and ritual traditions from across cultures and eras. The project was developed as part of Mahogany Opera Group's Various Stages festival in 2019-20 and this research and development (R&D) phase helped to develop an installation (Extreme Unction Vol.2) which was exhibited at East Street Arts, Leeds in June 2021. *Ordo Virtutum*, the section for performance was commissioned by Mahogany in 2022.

   In 2023-24, we delivered three R&D phases for the piece in partnership with Britten-Pears Arts, Artsadmin and Yorkshire Sculpture Park:

   - In April 2023, we produced a week of R&D workshops on Ordo Virtutum at Snape Maltings supported by Britten-Pears Arts. Nwando Ebizie worked with a creative and performing team of 8 female artists to develop the piece, culminating in a public sharing at the end of the week to an audience of around 50 people.

   - In June 2023, we co-produced a public presentation of the installation *Extreme Unction Vol. 2* (part of the *Hildegard: Visions* experience) as part of Artsadmin's festival of art, climate and community *What Shall We Build Here?* The piece centres on a sound and light installation inspired by Hildegard's *Favus Distillans* in a geodesic dome which was installed on the stage of Toynbee Theatre, and Nwando worked with her team to develop the audience experience from start to finish, with welcome and debrief sessions before and after the installation experience. These sections were carefully staged, dressed and curated to encourage a transformative experience for audiences. The team was able to install the dome over 8 days, a much shorter period than the three weeks it took in its initial development in 2021, which enables it to be a more feasible proposition for touring.

   190 audience members attended over the four days the installation was open to the public and we gathered a range of feedback demonstrating the intense emotional impact of the piece, which will inform its future development:

"I felt like I was returning/coming home to an ancient & forgotten part of myself."

"I need one of these domes to rest in, to release my fears into, to let them be blown away by the sighs & drips & drops of water… Hold me, wash me & let me go."

- In August 2023, we did a recce and partnership development day at Yorkshire Sculpture Park, to inform the plan to premiere Hildegard: Visions there in summer 2025. We visited various areas and buildings across the site and held an 'afternoon of sensory delights' with invited potential partners and funders to engage them in the project. 25 people attended this afternoon, which involved live performance, a guided visualisation, a scent presentation, a walk listening to the Extreme Unction soundtrack on binaural headphones, and a group reflection / discussion at the end of the day.

3. ***Sky in a Small Cage*** is conceived as a contemporary staged oratorio by composer **Rolf Hind** – telling the story of the extraordinary life of Sufi poet, Rumi – and focussing on his relationship with his master, muse and beloved, Shams who was (it is suspected) murdered at the hands of Rumi's brothers. The libretto combines words written specifically by award-winning poet, **Dante Micheaux**, together with translations of Rumi's own poetry. Directed by Mahogany's Artistic Director, **Frederic Wake-Walker**, an exceptional multi-disciplinary cast and mixed ensemble brings each dramatic tableau to life using song, musical interludes and dance***.***

   This work was initially supported through Various Stages 2019-20, given a seed commission in 2020-21 and fully commissioned in 2022-23 with the support of the Nicholas Berwin Charitable Trust. In 2023-24 we engaged the cast and creative team for the production, including an open call to recruit the ensemble singers in autumn 2023. This attracted 206 applicants, from whom we shortlisted 27 for 'working session' auditions in groups in December 2023. The sessions were a rewarding opportunity to meet a wonderful range of artists and explore some of Rolf's new score they had been asked to prepare. We also got some very positive feedback from the candidates on their experiences:

"I truly hate auditions and have never felt they show people at their best, but they are sometimes necessary and I've also been on the other side of the table and understand how tricky the process is at times. That said, I really appreciated how warm, friendly and clear the whole process has been with Mahogany including yesterday's workshop/audition. I felt taken care of and respected, and that means a lot in the present climate we work in, I only wish the industry was as responsible and respectful of these situations as Mahogany seem to be, and go that little bit further in being understanding of what they are asking of the artists."

"Auditions tend to be stressful experiences and this one was lovely - a testament to your team and process that we (5 singers who hadn't previously met) went for a drink together afterwards to celebrate an enjoyable workshop!"

"Whatever the outcome now, I do want to say that I am very grateful - this working session was a special experience that makes me love my job all the more. Thank you for approaching this auditioning phase (which is usually stressful) with the kindness to create an environment that felt like an encouraging and joyful space for us. I do wish auditioning would always be like this! I have been inspired not just by the wonderful music but also how we got to share in our lovely group."

We are keen to explore how we can further develop and promote this way of working through our Meet Me @Mahogany strand.

Sky in a Small Cage was further developed, rehearsed and premiered after the year end.

4. ***Bunker Cabaret***
During 2023-24 we continued to support Ukrainian/British collective **Hooligan Art Community** in the context of the ongoing invasion of Ukraine by Russia. Following the premiere and tour in early 2023 of *Bunker Cabaret*, a music theatre piece inspired by the artists' experiences of the invasion, from May-July 2023 we co-produced 8 further performances in Berlin, Dresden and Oxford as part of Oxford Festival of the Arts reaching estimated audiences of 500 people.

> "With all the wonderful and marvellous things that we can do in an arts festival, nothing is more meaningful [than supporting displaced artists]. The arts speak and allow us to speak, and it is only when we all come together strongly that our voices are heard." Dr Michelle Castelletti, Director of Oxford Festival of the Arts

Meet Me @Mahogany

During 2023-24 we developed our project ***The Great Learning*** as part of our Meet Me @Mahogany strand. Conceived in 2022 as a collaboratively composed choral work for performance, *The Great Learning* evolved in response to artistic development and feedback from the participatory workshops we delivered in 2023-24 into a methodology and toolkit for exploring and developing new ideas in a creative, community context rather than a piece for performance, through the following activities:

- In May 2023, we delivered a workshop at Rosehill Theatre following up from the one delivered in January 2023. This second workshop, facilitated by our Artistic Director Frederic Wake-Walker with music director Dave Camlin and poet/facilitator Emma McGordon, was less well attended than the first workshop, with around 10 participants. We had planned to follow up from this workshop with a public performance at HarbourFest in Whitehaven in July 2023, but due to lack of take-up (there was a clash with other singing events in the region, but also feedback that people didn't want to perform the material we had developed together), this was cancelled.

  "The value of the piece was in meeting other local singers and exploring an issue through words and music rather than being a performative piece." Participant from May workshop

- Learning from this feedback, we experimented with The Great Learning format in two distinct settings later in the year:
  - 'A New Sound' was a day of creative workshops for artists in the field of opera, music theatre and music driven performance who live or work in Scotland, delivered in partnership with theatre collective Snap-Elastic and the Edinburgh Futures Institute/University of Edinburgh on 20 February 2024. 15 artists attended the day, with very positive feedback:
    "I loved the singing, especially at the end of the session with all the words gathered throughout the day. It was a unique approach."
  - 'Spring Awakenings' in partnership with Off the Grid was held in the beautiful Ennerdale Valley in West Cumbria on 17 March 2024. 20 participants attended this unique celebration of spring, exploring ideas of growth for the year ahead, playing with words, music, ceremony and singing:

> "The whole day felt exciting and full of possibilities as well as being invigorating. I felt musically and intellectually stretched in a good way and was pleased with my outcomes."

During the year we continued our online series of discussion events **'Meet Me @Mahogany'**, a format developed during the pandemic which has evolved into an accessible opportunity for artists, producers, supporters and audiences to explore diverse themes, connect people to our creative practice and open up the process of opera-making. In 2023-24 we delivered two 'Meet Me @Mahogany' events:

- 'What can we learn from working in SEND settings?' explored the importance of accessible creative opportunities for children and young people with special educational needs and disabilities, and how the principles of working in this way can enrich an artist's wider work, as well as the experiences for those that engage with it. The discussion was inspired by Roll Up!, with contributions from lead artists Claire Willoughby and Jack McNeill, as well as composer & improviser Shiori Usui and cellist Greg Sinclair, who chaired the event.
- Building on the workshop we held in Edinburgh in March, 'A New Sound' reflected on some of the key challenges that artists face when creating new work: how to avoid feelings of isolation by making meaningful connections with other artists, how to balance time to ensure productive work whilst maintaining self-care and wellbeing, and how visions for a better future can influence our work today.

VALUES

Our values underpin our vision of opera as an inclusive, collaborative and dynamic art form and sustain us in our mission to stretch the boundaries of what opera can be and who it is for. They stem from both the working practices we've developed over the years and our aspirations for the future:

We are artist-led
We are guided by artists, by their ideas and their lines of enquiry. We consider everyone who actively participates in our work to be an artist. We create structures that are flexible and responsive to meet the ambitions of our artists while operating on a scale that connects us meaningfully to the communities and contexts within which we work. We aim to be a creative space for sharing knowledge and experiences.

We are people-centred
Care and inclusivity are key principles for the way we work. We aim to create safe and supportive working environments which enable trust, creativity and fun. We recruit as much as possible by open call and we try to remove barriers for disabled and minoritised artists, as well as making our performances and events as accessible as possible for audiences. We value the process as much as the product. We are transparent about fees and pay people promptly.

Our work is a collaborative process
We are continually exploring new ways of working and searching for new creative relationships while striving to enrich our existing knowledge and collaborations. We test ourselves with a thoughtful and considered approach, learning from others and sharing our research and discoveries with both rigour and playfulness.

We actively seek to break down barriers
We push against traditional norms, often working outside conventional constructs, opening up access to our work, offering space for diverse perspectives and a multiplicity of voices and collaborating across borders. We stand up against racism and all forms of discrimination.

We are committed to sustainability
Awareness of and efforts to reduce our environmental impact is embedded in everything we do. We take an ethical stance on our income streams, favour purpose-based relationships over transactional ones and develop on-going relationships with our partners. We strive to take a long view on our collaborations, outcomes and impact.

Our values are open and responsive
We stay true to ourselves, while being open to challenge and change. We question ourselves, listen to others and reflect on our experiences in order to improve our practice and stay connected with the most recent developments. We are in a continual state of renewal, always full of potential, searching for new means of expression and new visions of the future.

EQUALITY, DIVERSITY AND INCLUSION

We believe that opera is a form of culture that can challenge rather than uphold systemic injustices. We are committed to eliminating discrimination and aim to diversify who makes, performs and sees opera. Since 2017 we have encouraged diversity across all areas of our work through inclusive open calls for artists, staff and trustees, training, and improving accessibility to our activities and opportunities (British Sign Language interpretation & captioning are now standard at our events and we offer tailored support for disabled artists). Our partnerships in areas not typically well-served by opera companies enable us to reach people from a broad range of socio-economic backgrounds. We aim for at least 50% of our commissioned artists to be women, which we have achieved through our Snappy Opera programme and our current commissioning activity, and we are developing our expertise in supporting disabled creatives through two of our current commissions.

In 2023/24 we reviewed our Equality, Diversity and Inclusion policy with the input of the trustees, updating various aspects to strengthen our commitments, reflect our new practices and make our complaints procedures more transparent. We acknowledge that there is more we can do, starting with more detailed diversity monitoring of the artists we engage in order to set targets from a benchmark. In 2022-23 we asked all the artists we engaged to complete a diversity monitoring survey. This was only completed by six artists (of c.60 artists engaged; c.10% response rate). The data was therefore not statistically significant and so we did not have a benchmark from which to set targets. In 2023-24, we again asked all the artists we engaged. Of 41 artists directly engaged and paid by Mahogany Opera Group, 11 completed the diversity monitoring, an improved response rate of 27% although still not a significant proportion in the context of the number of people engaged. Nonetheless we report the following statistics from that survey:

Artists engaged in 2023-24

Ethnicity:	46%	white British		18%	queer
	36%	other white background		9%	bisexual
	9%	mixed white and black African			
	9%	other Asian background	**Disability:**	18%	D/deaf or disabled
				82%	not D/deaf or disabled
Age:	18%	20-34			
	64%	35-49	**Neurodiversity**:	73%	neurotypical
	18%	50-64		27%	neurodivergent
Sexual orientation:	73%	heterosexual / straight			

Socio-economic background[1]:

9%	modern professional occupations
9%	clerical and intermediate occupations
18%	senior managers and administrators
18%	technical and craft occupations
9%	routine manual and service occupations
9%	middle or junior managers
18%	traditional professional occupations
9%	long-term unemployed

Sex: 73% female
27% male

Gender identity:

64%	women
27%	men
9%	identify in another way

We did get higher response rates from the open call we did for the ensemble singers for *Sky in a Small Cage*, with the following results:

Sky in a Small Cage open call

100 responses out of 206 applicants (49% response rate)

NB of the 206 applicants 155 were for upper voice parts (soprano/alto) so the sex / gender / sexuality results reflect this. Percentages in brackets refer to results for Out of Her Mouth open call in 2022-23, which attracted a similar number (114) and proportion (54%) of respondents, for comparison.

Ethnicity:

40%	other white background (2022/23: 33%)
32%	white British (2022/23: 50%)
5%	Black / Black British (2022/23: 2%)
5%	Any other mixed / multiple ethnic background (2022/23: 0%)
4%	Asian/Asian British (Chinese) (2022/23: 0%)
3%	any other ethnic background (2022/23: 5%)
2%	Asian/Asian British (Indian) (2022/23: 0%)
2%	Mixed white and Asian (2022/23: 0%)
2%	mixed Asian/white (2022/23: 5%)
1%	any other Asian background (2022/23: 0%)
1%	Mixed white and Black: (2022/23: 0%)
1%	Latin American (2022/23: 1%)
1%	white Irish (2022/23: 0%)
1 %	prefer not to say (2022/23: 3%)

Socio-economic background (not surveyed in 2022/23):

28%	modern professional occupations
4%	clerical and intermediate occupations
4%	senior managers and administrators
7%	technical and craft occupations
6%	routine manual and service occupations
4%	middle or junior managers
22%	traditional professional occupations
12%	self-employed
2%	semi-routine manual and service occupations
1%	long-term unemployed
1%	retired
2%	not applicable
5%	don't know
1%	prefer not to say

Sex:

73%	female (2022/23: 77%)
22%	male (2022/23: 16%)
4%	prefer not to say (2022/23: 7%)
1%	intersex (2022/23: 0%)

Gender identity:

69%	women (2022/23: 74%)
22%	men (2022/23: 13%)
8%	non-binary (2022/23: 6%)
1%	other/prefer not to say (2022/23: 7%)

Sexual orientation:

51%	heterosexual/straight (2022/23: 47%)
18%	bisexual (2022/23: 18%)
9%	queer (2022/23: 9%)
3%	gay woman/lesbian (2022/23: 8%)
8%	gay man (2022/23: 2%)
12%	other/prefer not to say (2022/23: 14%)

Age:

11%	18-25 (2022/23: 17%)
55%	26-34 (2022/23: 61%)
26%	35-49 (2022/23: 16%)
4%	50-64 (2022/23: 1%)
1%	65-74 (2022/23: 0%)
3%	prefer not to say (2022/23: 5%)

Disability status:

89%	not Deaf or disabled (2022/23: 7%)
3%	Deaf or disabled (2022/23: 12%)
8%	prefer not to say (2022/23: 11%)

Neuro- divergence:

29%	neurodivergent (2022/23: 25%)
65%	neurotypical (2022/23: 62%)
6%	prefer not to say (2022/23: 12%)

[1] The respondent is asked to select the category of the highest income earner in their household when they were 14 years old. This is considered to be the best way to assess people's background. It's also easy to understand, applicable to people of all ages and countries, and has high response rates in testing

Conclusions

The data from our main open call in the year shows we continued to reach a relatively diverse range of artists in terms of gender, sexual orientation, and neurodivergence. We have increased the range of ages applying and increased the proportion of artists from global majority ethnic backgrounds from c. 14% to c. 26%, an 86% increase. Casting for this project broadly reflected the diversity of those applying. However, we have a significant decrease in the number and proportion of people identifying as D/deaf or disabled from 12% in 2022/23 to 3% in 2023/24. We will review the language of our future open calls and the networks they are circulated in in light of this.

Comparing the open call data of applicants to that of artists engaged and paid by the company during the year (not all of whom were recruited by open call) shows we are working with a more diverse range of people in terms of disability and socio-economic background, but a less diverse range in terms of ethnicity. We will consider what action we can take on this when we review our Equality, Diversity, and Inclusion policy in 2024/25.

FINANCIAL REVIEW

The Statement of Financial Activities (including Income and Expenditure Account) and Balance Sheet, together with the notes thereon, are set out on pages 19 to 30.

The Statement covers the 12 months from 1 April 2023 to 31 March 2024.

Total income for the year amounted to £258,496 (2022/23 £259,940) of which £104,735 (2022/23 £112,848) was restricted. Total expenditure for the year was £289,202 (2022/23 £274,195), of which £100,156 (2022/23 £123,347) was restricted.

The charity's income for the 2023/24 financial year was the almost the same as the previous year, while expenditure was slightly higher, due to increased delivery. This resulted in an overall deficit in 2023/24 of £30,706 (2022/23 deficit of £14,555). The Trustees planned for a deficit having agreed the strategic investment of reserves for key projects and core costs during the year. The charity maintains a strong reserves position, with unrestricted funds of £321,206 at 31 March 2024 (2022/23 £356,491).

The charity also continued to enjoy strong support from a number of trusts and foundations totalling £128,012, albeit reduced from that received in 2022/23 (£188,465). This included a core cost grant from Vaulkhard Douglas-Hume Music Trust and project grants from Arts Council England (for *Hildegard: Visions* R&D), Nicholas Berwin Charitable Trust (for the *Sky in a Small Cage* commission), Creative Scotland (for a partnership project with Hooligan Art Community and Findhorn Bay Arts to be delivered in 2024/25), Scops Arts Trust (for The Great Learning) and Three Monkies Trust for our Snappy Opera projects with disabled young people. Mahogany Opera Group continues to focus on increasing its philanthropic fundraising, cultivating individual donors and regional trusts in the UK areas where it works.

Offsetting the reduction in trusts income, the charity was able to claim a significantly higher amount of Theatre Tax Relief against its expenditure on new productions, totalling £76,221 (2022/23: £29,941). Earned income from partnerships and venue fees was slightly increased from the previous year at £33,001 (2022/23: £30,652).

The charity also generated income of £6,915 (2022/23 £1,136) from bank interest, a significant increase due to the trustees' investment of the charity's cash reserves in fixed term deposit and charity savings account to benefit from increased interest rates.

The charity maintains a lean operating model, with one employee supported by a core team of three freelancers who all work remotely. Despite this, fundraising for core costs remains ever more challenging year-on-year. Coupled with the broader economic outlook, there are few certainties in planning for the coming years but, given the charity's strong balance sheet and with the ongoing support of a range of organisations and individuals, the trustees are confident in the charity's future ability to continue to meet its artistic goals.

Reserves
The unrestricted reserves of the charity comprise a General Fund and two Designated Funds. The trustees consider it prudent to maintain sufficient unrestricted reserves in the General Fund to meet a minimum of six months' core operating costs. This reflects the challenge of funding within the present economic climate, together with the need to deliver on future commitments.

In response to the variable pattern of expenditure, the Charity maintains two Designated Funds. One is for funds that have been received and have been allocated by the trustees to existing projects which are underway. The level of this reserve fluctuates according to the pattern of funding and the Charity's production schedules. This flexibility allows the Charity to respond to performance opportunities, the scheduling of which may be beyond the Charity's control.

The second is the John Hughes Innovation Fund, which is the combination of a legacy received in 2017/18 and the previous Future Commissions Fund. This is used for future commissions, the funding of which may be required two to three years before production, for the development of new ideas across the Charity's artistic programme, and to support Various Stages.

Investments
The Charity maintains savings accounts for managing cash reserves and any grants awarded for future projects. These funds are currently split between 32-day and 95-day notice accounts. The remaining funds are kept in a current account with Lloyds Bank.

RISK MANAGEMENT

All significant activities undertaken are subject to a risk review as part of the initial project assessment and implementation. Major risks are identified and ranked in terms of their potential impact and likelihood. Major risks, for this purpose, are those that may have a significant effect on:

- Operational performance, including risks to staff, volunteers and visitors
- Achievement of aims and objectives
- Meeting the expectations of beneficiaries or supporters

The trustees review these risks on an ongoing basis and satisfy themselves that adequate systems and procedures are in place to manage the risks identified. Where appropriate, risks are covered by insurance. The following framework is central to ensuring adequate risk management:

- Regular monitoring of major risks
- Embedding risk identification and assessment within operating procedures
- A clear structure of delegated authority and control
- Maintaining reserves in line with set policies

In assessing risk, the trustees recognise that some areas of work require the acceptance and management of risk if key objectives are to be achieved. The trustees have reviewed the major risks to which the Charity is exposed and identified control and mitigation procedures, under the headings of:

- Governance
- Operational
- Financial
- External
- Compliance

STRUCTURE, GOVERNANCE AND MANAGEMENT

At year end, there were eight trustees (directors) on the board, who have overall fiduciary responsibility for the supervision of the activities of the Charity.

Day-to-day management of the charity is delegated to the Executive Director, Bridget Rennie, and Artistic Director, Frederic Wake-Walker, who works internationally as a freelance director alongside his work with Mahogany Opera Group. They are supported by a freelance core team comprising an Associate Producer, Fundraising Manager and Finance Manager each working part-time. In addition, the Charity works with a range of specialist freelance staff to deliver additional functions when appropriate.

Mahogany Opera Group's trustees and staff reflect and champion the communities and artists with whom they work. Registered in West Cumbria, we deliver work across the country, with strong relationships and partnerships in key areas across the North of England and Scotland.
.
The trustees meet at least four times a year and are available for consultation and advice on an ad hoc basis. The Finance Committee meets in advance of each quarterly Board meeting to monitor the Charity's financial position and management.

Statement of trustees' responsibilities

The trustees (who are directors of Mahogany Opera Group for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for the year. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently
- observe the methods and principles in the Charities SORP
- make judgements and estimates that are reasonable and prudent
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

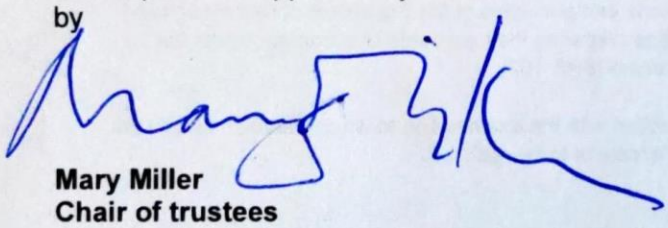
Disclosure of information to the independent examiner

Each of the persons who are trustees at the time when this trustees' report is approved has confirmed that:

- so far as that trustee is aware, there is no relevant information of which the charitable company's independent examiner is unaware
- that trustee has taken all the steps that ought to have been taken as a trustee in order to be aware of any information needed by the charitable company's independent examiner in connection with preparing their report and to establish that the charitable company's independent examiner is aware of that information

In preparing this report, the trustees have taken advantage of the small companies exemptions provided by section 415A of the Companies Act 2006.

This report was approved by the Board of trustees on 9 December 2024 and signed on its behalf by



Mary Miller
Chair of trustees

Mahogany Opera Group
Independent Examiners Report to the Trustees
For the year ended 31 March 2024

I report to the trustees on my examination of the accounts of the charitable company for the year ended 31 March 2024.

Responsibilities and basis of report

As the charity Trustees, who are also directors for the purposes of company law, are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

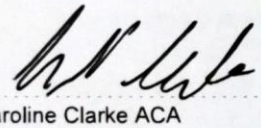
Independent examiners statement

Since the Charitable company's gross income exceeded £250,000, your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination by virtue of my membership of Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



17/12/24

Caroline Clarke ACA
66 High Street
Lewes
East Sussex
BN7 1XG

Mahogany Opera Group
Statement of Financial Activities (including Income and Expenditure Account)
For the year ended 31 March 2024

	Notes	Unrestricted funds	Restricted funds	2024	2023
		£	£	£	£
Income and endowments from:					
Donations and legacies	2	37,182	104,735	141,917	198,211
Charitable activities	3	33,001	-	33,001	30,652
Investments	4	6,915	-	6,915	1,136
Other income	5	76,663	-	76,663	29,941
Total		**153,761**	**104,735**	**258,496**	**259,940**
Expenditure on:					
Raising funds	6	(12,171)	-	(12,171)	(14,688)
Charitable activities	7/8	(176,875)	(100,156)	(277,031)	(259,507)
Total		**(189,046)**	**(100,156)**	**(289,202)**	**(274,195)**
Net income/expenditure		**(35,285)**	**4,579**	**(30,706)**	**(14,255)**
Reconciliation of funds					
Total funds brought forward		356,491	13,485	369,976	384,231
Total funds carried forward		**321,206**	**18,064**	**339,270**	**369,976**

Registered Number : 03508706

Mahogany Opera Group
Statement of Financial Position
As at 31 March 2024

	Notes	2024	2023
		£	£
Current assets			
Debtors	14	112,297	42,492
Cash at bank and in hand		236,821	353,163
		349,118	**395,655**
Creditors: amounts falling due within one year	15	(9,848)	(25,679)
Net current assets		**339,270**	**369,976**
Total assets less current liabilities		**339,270**	**369,976**
Net assets		**339,270**	**369,976**
The funds of the charity			
Restricted income funds	16	18,064	13,485
Unrestricted income funds	16	321,206	356,491
Total funds		**339,270**	**369,976**

For the year ended 31 March 2024 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476,
- The trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts. These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

The financial statements were approved and authorised for issue by the Board and signed on its behalf by:

Ms Mary Charlotte Steven Millller
Trustee

9/12/24

Mahogany Opera Group
Notes to the Financial Statements
For the year ended 31 March 2024

1. Accounting Policies

Basis of accounting

The financial statements have been prepared under the historical cost convention, except for investments which are included at market value and the revaluation of certain fixed assets and in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Companies Act 2006.

Mahogany Opera Group meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

Going concern

The financial statements are prepared, on a going concern basis, under the historical cost convention.

Funds

The charity maintains a general unrestricted fund which represents funds which are expendable at the discretion of the trustees in furtherance of the objects of the charity. Such funds may be held in order to finance both working capital and capital investment.

Designated funds comprise of unrestricted funds that have been set aside by the Trustees for particular purposes.

Restricted funds have been provided to the charity for particular purposes, and it is the policy of the board of trustees to carefully monitor the application of those funds in accordance with the restrictions placed upon them.

There is no formal policy of transfer between funds or on the allocation of funds to designated funds, other than that described above

Incoming resources

All income is recognised in the Statement of Financial Activities (SOFA) when the charity is legally entitled to the income and the amount can be quantified with reasonable certainty. Income is not shown net of expenditure. The following specific policies are applied to categories of income.

- Voluntary income is received by way of grants, donations and gifts and is included in the SOFA when receivable. Grants, where entitlement is not conditional on.the delivery of a specific performance by the charity, are recognised when the charity becomes unconditionally entitled to the grant.
- Investment income is included when receivable.
- Income from grants where related to performance and specific deliverables, are accounted for as the charity earns the right to consideration by its performance.
- Theatre income is included in income in the period in which the relevant activity took place
- Project specific funding, when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, is included in the income of restricted funds when receivable

Resources expended

All expenditure is accounted for on an accruals basis and is stated net of VAT. Costs of generating funds are those costs incurred in attracting voluntary income.
Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs which can be directly allocated to activities and those costs of an indirect nature necessary to support them.
Governance costs are those incurred in connection with compliance with constitutional and statutory requirements.
Costs are allocated between the expenditure categories of the SOFA based on usage of the resource. Where costs cannot be directly allocated they are apportioned on an appropriate basis and recognised in SOFA.

Allocation and appointment of costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs may include any back office costs, finance, personnel, payroll and governance costs which support the charities programmes and activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities where applicable.

Taxation

As a registered charity, the company is exempt from income and corporation tax to the extent that its income and gains are applicable to charitable purposes only.

Pensions

The company operates a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. Pension costs are allocated to restricted funds as part of gross salary costs where funds cover salaried posts.

2. Income from donations and legacies

	Unrestricted funds	Restricted funds	2024	2023
	£	£	£	£
Donations received	7,182	6,723	13,905	9,746
Grants received	30,000	98,012	128,012	188,465
	37,182	**104,735**	**141,917**	**198,211**

Analysis of grants received

	2024	2023
	£	£
Ambache Charitable Trust	-	1,500
Arts Council England	-	2,580
Arts Council England	32,050	-
British Council Ukraine	-	24,172
Cornelius Cardew Concerts Trust	100	-
Creative Scotland	8,500	-
Cumbria Community Foundation	3,480	-
Fidelio Charitable Trust	-	3,000
Finn Family Fund	-	3,000
Frieda Scott Charitable Trust	-	7,713
Garfield Weston Foundation	-	25,000
Goethe-Institut London (Cultural Bridge)	4,982	-
Granada Foundation	-	1,000
Hadfield Charitable Trust	1,400	-
Harold Hyam Wingate Foundation	2,500	2,500
Katie Bradford Arts Trust	4,000	1,000
London Community Foundation: Cockayne - Grants for the Arts	-	15,000
Nicholas Berwin Charitable Trust	30,000	-
Paul Hamlyn Foundation	-	20,000
PRS Foundation	-	5,000
Scops Arts Trust	6,000	-
The Foyle Foundation	-	35,000
The Golsoncott Foundation	-	2,000
The Marchus Trust	-	5,000
The Radcliffe Trust	-	5,000
The Vaulkhard Douglas-Home Music Trust	-	30,000
The Vaulkhard Douglas-Home Music Trust	30,000	-
Three Monkies Trust	5,000	-
	128,012	**188,465**

3. Income from charitable activities

	2024	2023
	£	£
Unrestricted funds		
Artists / production / touring / preparation / education		
Income from charitable activities	33,001	30,652

4. Investment income

	2024	2023
	£	£
Unrestricted funds		
Bank interest receivable	6,915	1,136
	6,915	**1,136**

5. Other income

	2024	2023
	£	£
Unrestricted funds		
Other income	442	-
Theatre Tax Relief	76,221	29,941
	76,663	**29,941**

6. Expenditure on generating donations and legacies

	2024	2023
	£	£
Unrestricted funds		
Donations	11,217	13,696
Support costs	954	992
	12,171	**14,688**

7. Costs of charitable activities by fund type

	Unrestricted funds	Restricted funds	2024	2023
	£	£	£	£
Artists / production / touring / preparation / education	150,649	100,156	250,805	237,891
Marketing	4,498	-	4,498	4,256
Support costs	21,728	-	21,728	17,360
	176,875	**100,156**	**277,031**	**259,507**

8. Costs of charitable activities by activity type

	Activities undertaken directly	Support costs	2024	2023
	£	£	£	£
Support costs				
Artists / production / touring / preparation / education	250,805	21,345	272,150	254,956
Marketing	4,498	383	4,881	4,551
	255,303	**21,728**	**277,031**	**259,507**

9. Analysis of support costs

	Raising funds	Artists / production / touring / preparation / education	Marketing	2024	2023
	£	£	£	£	£
Office Costs	706	15,796	272	16,774	12,304
Finance and Bookkeeping	147	3,316	49	3,512	3,544
Bank Charges	7	160	4	171	242
Governance costs	94	2,073	58	2,225	2,262
	954	**21,345**	**383**	**22,682**	**18,352**

10. Net income/(expenditure) for the year

This is stated after charging/(crediting):

	2024	2023
	£	£
Accountancy fees	1,200	1,500

11. Staff costs and emoluments

Total staff costs for the year ended 31 March 2024 were:

	2024	2023
	£	£
Salaries and wages	42,000	40,753
Pension costs	1,073	1,013
	43,073	**41,766**

	2024	2023
Production Staff	1	1
	1	**1**

There were no employees (2023: £Nil) who received emoluments (excluding employer pension costs) of more than £60,000.

The key management personnel of the Charity, comprise the trustees, Chief Executive and Artistic Director (freelance). The total employee benefits of the key management personnel of the charity were £69,169 (2023: £68,257).

12. Trustee remuneration and related party transactions

The Charity trustees were not paid or received any other benefits from employment with the Charity or its subsidiary in the year (2023: £nil). Two trustees were reimbursed expenses totalling £284.88 during the year (2023: Two trustees £423.29). No charity trustee received payment for professional or other services supplied to the charity (2023: £nil).

13. Comparative for the Statement of Financial Activities

	Unrestricted funds	Restricted funds	2023
	£	£	£
Income and endowments from:			
Donations and legacies	85,363	112,848	198,211
Charitable activities	30,652	-	30,652
Investments	1,136	-	1,136
Other income	29,941	-	29,941
Total	**147,092**	**112,848**	**259,940**
Expenditure on:			
Raising funds	(14,557)	-	(14,557)
Charitable activities	(136,160)	(123,347)	(259,507)
Total	**(150,717)**	**(123,347)**	**(274,064)**
Net expenditure	**(3,625)**	**(10,499)**	**(14,124)**
Reconciliation of funds			
Total funds brought forward	360,247	23,984	384,231
Total funds carried forward	**356,622**	**13,485**	**370,107**

14. Debtors

	2024	2023
	£	£
Amounts due within one year:		
Trade debtors	3,600	4,332
Prepayments and accrued income	108,318	35,307
Other debtors	379	2,853
	112,297	**42,492**

15. Creditors: amounts falling due within one year

	2024	2023
	£	£
Trade creditors	5,728	17,304
Accruals and deferred income	4,120	8,375
	9,848	**25,679**

16. Movement in funds

Unrestricted Funds

	Balance at 01/04/2023	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2024
	£	£	£	£	£
Designated					
Following Year Projects Designation	47,620	-	(47,620)	18,100	18,100
John Hughes Innovation Fund	245,529	-	-	(18,100)	227,429
General					
General	63,342	153,761	(141,426)	-	75,677
	356,491	**153,761**	**(189,046)**	**-**	**321,206**

Unrestricted Funds - Previous year

	Balance at 01/04/2022	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2023
	£	£	£	£	£
Designated					
Following Year Projects Designation	49,953	-	(49,953)	47,620	47,620
John Hughes Innovation Fund	249,767	-	-	(4,238)	245,529
General					
General	60,527	147,092	(100,895)	(43,382)	63,342
	360,247	**147,092**	**(150,848)**	**-**	**356,491**

Purpose of unrestricted Funds

Following Year Projects Designation

The Following Year Projects Designation is allocated by the trustees for existing projects which are underway and which the Charity wants to support with its own resources. The level of this reserve fluctuates according to the pattern of funding and the Charity's production schedules. This flexibility allows the Charity to respond to opportunities, the scheduling of which may be beyond the Charity's control. In 2023-24 this designation was to support costs for The Great Learning, Out of Her Mouth, the SEND Snappy Opera, Various Stages and some core costs.

John Hughes Innovation Fund

John Hughes Innovation Fund: The trustees brought together the legacy received in 2017/2018 with the previous Future Commissions fund to create the John Hughes Innovation Fund. This is designated for future commissions, the funding of which may be required two to three years before their production; development of new ideas across the Company's artistic programme; and to support Various Stages.

General

The trustees consider it prudent to maintain sufficient unrestricted reserves in the General Fund to meet a minimum of six months' core operating costs. This reflects the challenge of funding within the present economic climate, together with the need to deliver on future commitments.

Restricted Funds

	Balance at 01/04/2023	Incoming resources	Outgoing resources	Balance at 31/03/2024
	£	£	£	£
Hildegard: Visions	-	32,050	(32,050)	-
Hooligan Art Community Bunker Cabaret tour	2,080	473	(2,553)	-
Hooligan Project 2024	-	8,500	(1,000)	7,500
Out of Her Mouth	-	6,250	(6,250)	-
SEND Snappy Opera - Roll Up! Newcastle	-	7,000	(5,009)	1,991
SEND Snappy Opera - Roll Up! Sandgate	-	7,980	(7,980)	-
Sky in a Small Cage	11,405	30,000	(34,592)	6,813
Snappy Opera - Frequenz_ Festival	-	4,982	(3,222)	1,760
The Great Learning	-	7,500	(7,500)	-
	13,485	**104,735**	**(100,156)**	**18,064**

Restricted Funds - Previous year

	Balance at 01/04/2022	Incoming resources	Outgoing resources	Balance at 31/03/2023
	£	£	£	£
Hildegard: Visions	-	10,000	(10,000)	-
Hooligan Art Community	23,984	6,161	(30,145)	-
Hooligan Art Community Bunker Cabaret tour	-	49,894	(47,814)	2,080
Out of Her Mouth	-	6,500	(6,500)	-
SEND Snappy Opera commission	-	22,713	(22,713)	-
Sky in a Small Cage	-	15,000	(3,595)	11,405
Year of Snappy Operas	-	2,580	(2,580)	-
	23,984	**112,848**	**(123,347)**	**13,485**

Purpose of restricted funds

Hooligan Art Community

British Council Ukraine awarded a grant through their UK/Ukraine Season of Culture programme to support a partnership project with Hooligan Art Community.

Arts Council CRF

Arts Council England awarded a grant through their Cultural Recovery Fund programme to sustain core costs in the context of reduced income due to the COVID-19 pandemic.

Year of Snappy Operas

Arts Council England paid the final instalment of their grant in support of the Year of Snappy Operas.

Rolf Hind commission

Nicholas Berwin Charitable Trust awarded a grant to support the development of a new commission from Rolf Hind.

HMRC - Job Retention Scheme

SEND Snappy Opera commission

Finn Family Fund, Frieda Scott Charitable Foundation, Granada Foundation, Katie Bradford Arts Trust, The Radcliffe Trust and Harold Hyam Wingate Foundation supported the creation of a new Snappy Opera in a SEND school.

Year of Snappy Operas

Arts Council England paid the final instalment of their grant in support of the Year of Snappy Operas.

Hildegard: Visions

A project grant from Arts Council England supported the R&D of Nwando Ebizie's Hildegard: Visions in 2023/24 (in 2022/23 grants from The Marchus Trust and PRS for Music Foundation supported the commissioning costs).

Hooligan Art Community Bunker Cabaret tour

The final performances of the tour in 2023/24 attracted a small amount of restricted individual donations. In 2022/23 grants from British Council Ukraine, The Foyle Foundation and Paul Hamlyn Foundation supported the tour.

Sky in a Small Cage

Nicholas Berwin Charitable Trust supported the commissioning costs of this production in 2023/24. Cockayne Grants for the Arts supported initial production costs in 2022/23.

Out of Her Mouth

In 2023/24 we secured significant donations from individuals to support the production. In 2022/23 we had received grants from Fidelio Charitable Trust, The Golsoncott Foundation and Ambache Charitable Trust towards the production.

The Great Learning

Scops Arts Trust and Hadfield Trust awarded grants to support the development of this collaboratively composed choral project.

Hooligan Project 2024

Creative Scotland awarded a grant from their Four Nations international fund to support a partnership project between Mahogany Opera, Hooligan Art Community (Ukraine) and Findhorn Bay Arts (Scotland).

SEND Snappy Opera - Roll Up! Newcastle

Three Monkies Trust and Katie Bradford Arts Trust awarded grants to support the deliver of Roll Up! in a SEND school in Newcastle.

Snappy Opera - Frequenz_ Festival

The Cultural Bridge programme via Goethe Institut London awarded a grant to support a partnership project with Frequenz_ Festival in Kiel, Germany.

SEND Snappy Opera - Roll Up! Sandgate

Katie Bradford Arts Trust, Cumbria Community Foundation and Harold Hyam Wingate Foundation awarded grants in 2023/24 towards the final phase of this project developing a new Snappy Opera at a SEND school in Kendal. In 2022/23 the project was supported by Finn Family Fund, Frieda Scott Charitable Trust, Granada Foundation, Katie Bradford Arts Trust, The Radcliffe Trust and Harold Hyam Wingate Foundation.

17. Analysis of net assets between funds

	Net current assets / (liabilities)	Net Assets
	£	£
Unrestricted funds		
General		
General	75,677	75,677
Designated		
Following Year Projects Designation	18,100	18,100
John Hughes Innovation Fund	227,429	227,429
Restricted funds		
Hooligan Project 2024	7,500	7,500
SEND Snappy Opera - Roll Up! Newcastle	1,991	1,991
Sky in a Small Cage	6,813	6,813
Snappy Opera - Frequenz_ Festival	1,760	1,760
	339,270	**339,270**

Previous year

	Net current assets / (liabilities)	Net Assets
	£	£
Unrestricted funds		
General		
General	63,342	63,342
Designated		
Following Year Projects Designation	47,620	47,620
John Hughes Innovation Fund	245,529	245,529
Restricted funds		
Hooligan Art Community Bunker Cabaret tour	2,080	2,080
Sky in a Small Cage	11,405	11,405
	369,976	**369,976**

MAHOGANY OPERA GROUP

England & Wales - Charity number 1070013

Accounts

Registered Company Number: 03508706
Charity Registration Number: 1070013

Mahogany Opera Group

(Company Limited by Guarantee)

Trustees' Report and Financial Statements

For the year ended 31 March 2023

MAHOGANY OPERA GROUP
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YEAR ENDED 31 MARCH 2023

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MAHOGANY OPERA GROUP
REFERENCE AND ADMINISTRATION DETAILS
FOR THE YEAR ENDED 31 MARCH 2023

Constitution

The Company is incorporated under the Companies Acts 1985-2006, Company number 03508706 and its governing document is its Memorandum and Articles of Association. The Company is a charity registered in England & Wales, number 1070013.

Directors and trustees

The directors of the Company are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees. As set out in the Articles of Association, the trustees are appointed by the trustees or by the Company's members at a general meeting.

Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated into the regular trustee meetings.

The trustees during the year were:
Katie Bradford
David Bernstein (resigned 8 December 2022)
Amy Challen
Ian Hamilton
Penny Jonas (Chair up to resignation on 22 June 2023)
Mary Miller (appointed 8 December 2022; Chair from 22 June 2023)
Florence Okoye (appointed 8 December 2022)
Dwight Pile-Gray
Ava Podgorski
Helen Thomas (appointed 8 December 2022)

Company Secretary

Bridget Rennie

Artistic Director

Frederic Wake-Walker

Executive Director

Bridget Rennie

Independent Examiner

Caroline Clarke, Clarke + Wells, 99 Western Road, Lewes, East Sussex, BN7 1RS

Bankers

Lloyds Bank Plc, Villiers House, 48-49 Strand, London WC2N 5LL.

Solicitors

Weil, Gotshal & Manges (London) LLP, 110 Fetter Lane, London, EC4A 1AY.

Registered office

Rosehill Theatre, Moresby, Whitehaven, CA28 6SE.

The trustees present their report and financial statements for the year ended 31 March 2023.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the Company's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice" applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland, including the adoption of the amendments issued in December 2017 (FRS 102).

The trustees confirm that they complied with the duty in Section 4 of the Charities Act 2011 to have due regard to the Charity Commission's general guidance on public benefit "Charities and Public Benefit". The Trustees' Report clearly sets out the charitable objectives, current activities and how they benefit the public.

PRINCIPAL ACTIVITY

The charitable objects of Mahogany Opera Group are:

> to promote, maintain, improve and advance education, by the encouragement of the arts, but particularly the arts of drama, music, singing, mime, and dance and to formulate, prepare and establish schemes thereof provided that all objects of the company shall be of a charitable nature.

Mahogany Opera Group is a leading commissioner and producer of new opera and music theatre. Our vision of opera as an inclusive, collaborative and dynamic art form informs our aim to stretch the boundaries of what opera can be and who it is for.

We believe that music and theatre can create a space where everyone is equal, where everyone is free to express themselves and to dream. The communal experience of performance is at the heart of what we do: bringing people together to spark a shared imagination.

Through our work, we aim to:

- Share the power and joy of live music and theatre widely, demonstrating that opera can be relevant to and reflective of people's lives
- Show that everyone is an artist with the potential to play a creative role in making and performing new opera
- Give children and adults the opportunity to experience opera in inclusive environments
- Support diverse artists to develop their practice, spark new connections and create work on their own terms
- Present new work which reflects and amplifies diverse perspectives and a multiplicity of voices

We achieve our aims through three programmes of work which intersect:

- Snappy Operas, our award-winning participatory primary schools programme, through which we deliver in-school projects with children, teacher training and performances, and commission new work by professional artists working with young people
- Various Stages, our pioneering Research & Development programme involving open calls, workshops, public showcases, discussions and mentoring support, through which we support artists, explore new ideas and challenge conventions
- Commissioning innovative work for the stage, involving professional and non-professional artists in partnership with a wide range of organisations

As a registered charity, Mahogany Opera is immensely grateful for the generous contributions of trusts & foundations and individuals, without whose support its work would not be possible.

ACHIEVEMENTS AND PERFORMANCE

In 2022-23 Mahogany Opera was able to deliver a rich and substantial programme of work across its three strands:

Snappy Operas

A Snappy Opera is a short opera for children to perform which introduces all the essential elements of opera – singing, acting and making – in fun, colourful and bite-sized chunks. Mahogany Opera has commissioned 13 Snappy Operas, written by some of the UK's top composers and writers who worked with groups of young people to develop stories and characters that connect directly to the young people who will perform them. Since we began the programme in 2016, we have engaged 4,500 primary school children from state schools across the UK with Snappy Operas, working in over 130 schools.

Year of Snappy Operas

The start of 2022-23 saw the end of our 'Year of Snappy Operas', the programme we adapted from the originally planned Snappy Opera Festival 2021 which was delayed by the Covid-19 pandemic. Ongoing pandemic restrictions in Edinburgh limited our teacher training delivery, but otherwise we were able to deliver the final phase of the project as planned, with successful performances in Leicester and Edinburgh, and a grand finale at Whitley Bay Playhouse.

In Leicester, working with **Leicestershire Music Hub**, we were able to present three public performances across two days in April, allowing all of the schools to share their hard work with their families and friends. The second performance included the public premiere of our new Snappy Opera by Raymond Yiu and Russell Plows, *Teacups & Tentacles*.

We were delighted to partner with **Edinburgh International Festival** to bring Snappy Operas to Scotland for the first time. The bespoke activity in Edinburgh allowed us to work with our largest single region delivery team – 16 artists in total – allowing us to make diverse connections in the region for future activity. The team worked with four schools, engaging 155 children in the creation of six Snappy Opera performances. Restrictions on public gatherings in Edinburgh were lifted just weeks before the end of the activity, but in time to allow us to present our first gala performance of the year, bringing together all of the schools for a special performance at The Queen's Hall on 24 May 2022.

The final phase in the Year of Snappy Operas took place in North Tyneside, where we collaborated with our partner **North Tyneside Music Education Hub** to engage 174 children from five schools. Activity in the region had been long in the making, beginning after the Snappy Opera Festival in 2019, so an extended preparation period began in February 2022. Teachers worked with their children (after a remote introduction from the delivery team) over 3 months to introduce them to the arts, opera and Snappy Operas, using specially created resources and links to the wider curriculum. Our teams then began in-school activity in April 2022, including working towards the English premiere of *Smiles Better* – a new Snappy Opera created by Pippa Murphy and Karine Polwart with children from one of the participating schools. The young people performed this with four other Snappy Operas in a joyful event with over 500 in the audience at Whitley Bay Playhouse on 11 July 2022.

Project evaluation showed that:

- For 86% of 221 surveyed children it was their first experience of opera, and for 98% it was their first experience of performing opera
- Children scored their enjoyment of the project an average of 4.4 out of 5
- 19 of 20 surveyed teachers said that Snappy Operas supported their teaching of the curriculum
- All surveyed teachers said the project had increased their pupils' music and/or drama skills
- 12 of 13 surveyed artists said that our training would feed into their wider participation practice

A new Snappy Opera commission

Through 2022-23, we began developing a new Snappy Opera commission in partnership with Sandgate School, an SLD (severe learning difficulty) school in Kendal, Cumbria. This was launched with an **open call** in April 2022 to find the creative team to co-create a new opera with the young people at Sandgate. We looked for artists who valued and understood the nature of inclusive arts practice, could adapt their approaches for children of all abilities and would be able to transform the children's ideas into a meaningful multi-sensory participatory opera work.

We understood that a more intensive and longer-term programme was necessary for a special educational needs and disabilities (SEND) school than is typically delivered in a mainstream school. (Typically a Snappy Opera commission has involved a composer-writer team doing two in-school workshops in the process of making the piece, followed by four rehearsals ahead of a performance.)

We were delighted that this process enabled us to appoint Kendal-based composer and clarinettist **Jack McNeill** and Glasgow-based theatre-maker **Claire Willoughby** (a Jerwood fellow with significant experience in SEND settings), who worked with music lead at the school Annie Ruscillo to devise a programme that would enable the participation of the whole school across the school year.

"It is really important for us, as a school for young people with a range of communication difficulties and SEND, to focus on what we CAN do and not what we can't. We are excited beyond words to be embarking on a whole school immersive project, which will give our young people a broad range of creative experiences."

Annie Ruscillo – Music Lead, Sandgate School

Following an initial school visit in June 2022, the co-creation process began with a week-long residency in school in November 2022, with Jack and Claire spending time in 20 sessions with children across the primary school site. They started the non-verbal classes, with creative workshops built out of their vestibular movement sessions, devising musical and dramatic ideas inspired by the young people. Following this, the creative team developed these themes into a work inspired by contemporary circus.

Roll Up! was further developed and performed in two in-school residencies after the year-end.

Here we share some staff feedback from the initial residency week in November 2022:

> *"I didn't expect it to be so good. I also didn't expect the pupils to join in so soon if at all."*
>
> *"I think the way that Jack and Claire made the pupils feel in control of the music was brilliant. The pupils really engaged with this. I noticed the pupils who engaged most with this are the pupils who don't engage in class as much."*
>
> *"The sessions engaged all students, the class were really enjoying the music, everyone was involved, the atmosphere was calm."*

Commissions

During 2022-23, we developed four commissions:

Hildegard: Visions is an immersive mystery opera by **Nwando Ebizie**, inspired by the works and life of Hildegard von Bingen. A multisensory experience of sound, movement, scent and taste, it will combine song, electronic soundscapes and ritual traditions from across cultures and eras. The project was developed as part of Mahogany Opera's Various Stages festival in 2019-20 and this research and development (R&D) phase helped to develop an installation (Extreme Unction Vol.2) which was exhibited at East Street Arts, Leeds in June 2021.

In 2022-23, we fully commissioned the work, developed plans and secured funds for a further R&D phase which took place after the year-end in 2023 in partnership with Britten-Pears Arts, Artsadmin and Yorkshire Sculpture Park. We now plan to co-produce the piece for full premiere in summer 2025.

Sky in a Small Cage is conceived as a contemporary staged oratorio by composer **Rolf Hind** – telling the story of the extraordinary life of Sufi poet, Rumi – and focussing on his relationship with his master, muse and beloved, Shams who was (it is suspected) murdered at the hands of Rumi's brothers. The story will be told with words written specifically by award-winning poet, **Dante Micheaux** together with translations of Rumi's own poetry. Directed by Mahogany's Artistic Director **Frederic Wake-Walker**, an exceptional multi-disciplinary cast and mixed ensemble will bring each dramatic tableau to life using song, musical interludes and dance***.***

This work was initially supported through Various Stages 2019-20 and given a seed commission in 2020-21. In 2022-23 we fully commissioned the work, fundraised and secured partnerships with the **Barbican** and **Copenhagen Opera Festival** for premiere performances in 2024.

Out of Her Mouth is our co-production with **Dunedin Consort** and **Hera**, staging three of Élisabeth Jacquet de la Guerre's *Cantates Bibliques* in new English translations by Toria Banks***.*** In 2022-23, we commissioned the translation and managed an open call process to recruit three artists to the team. This had a phenomenal response with a total of 211 applications. Through this we were delighted to appoint director **Mathilde Lopez**, harpsichordist **Katarzyna Kowalik**, and soprano **Alys Mererid Roberts** who completed a stellar cast alongside **Anna Dennis**, **Carolyn Sampson**, and three Dunedin Consort players. The piece was premiered and toured after the year-end in June-July 2023.

The Great Learning is a participatory, collaboratively composed choral work, inspired by the Cornelius Cardew work of the same name. In 2022-23 we delivered two participatory R&D workshops with a total of 79 people in Edinburgh (July 2022) and Whitehaven at **Rosehill Theatre** (January 2023), in which participants reflected on their experiences of the pandemic through creative improvisation, facilitated by director **Frederic Wake-Walker**, writers **Elspeth Murray** (Edinburgh) and **Emma McGordon** (Whitehaven) and music directors **Stephen Deazley** (Edinburgh) and **Dave Camlin** (Whitehaven).

Feedback from participants on these initial R&D workshops included:

"I felt that together we had achieved something I would never have imagined possible — the idea of actually creating the outlines of a performance in just one day, with a group of people who didn't know each other previously is incredible. I had such a great feeling of achievement. And it was huge fun along the way too."

"I loved being surrounded by so many creative and open-minded people, all willing to expose their emotions and vulnerabilities, made possible I'm sure because it felt like a very safe space."

Various Stages

Various Stages is Mahogany Opera's pioneering Research & Development programme involving open calls, workshops, public showcases, discussions, and mentoring support, through which we support artists, explore new ideas and challenge conventions.

During 2022-23 we provided significant support to Ukrainian/British collective **Hooligan Art Community** in the context of the ongoing invasion of Ukraine by Russia. We had secured British Council funding for a partnership project to take place in Dnipro, Ukraine as part of the planned UK-Ukraine Season 2022. The company worked quickly with their colleagues to support the relocation of the project to Germany, where eight female artists from the company were able to gather. They connected remotely with two male colleagues who, unable to leave Ukraine due to wartime restrictions, worked from a bunker in Kyiv. The women artists undertook a residency in Ponderosa, followed by rehearsals and a performance which brought together Ukrainian refugees and local Germans as participants in a performance of Hooligan at WUK Theater in Halle, Germany in May 2022.

Following this, the company was able to reunite in the UK in autumn 2022, where they developed a new production inspired by their experiences of the invasion entitled ***Bunker Cabaret.*** Mahogany Opera was able to fundraise for and co-produce a tour of the piece from January-March 2023, with 16 performances across England, Germany and Ireland to audiences of over 1,000 people. These included two powerful events at Somerset House in London on 24 and 25 February 2023, marking the first anniversary of the full-scale invasion.

During the year Mahogany Opera continued to develop its online series of discussion events **'Meet Me @ Mahogany'**, a format developed during the pandemic which is now evolving as an accessible opportunity for artists, producers, supporters and audiences to explore diverse themes, connect people to our creative practice and open up the process of opera-making. In 2022-23 we delivered three 'Meet Me @ Mahogany' events:

- In July 2022, we held a discussion with the Hooligan Art Community artists about their experiences of creating their participatory performance in Germany, and the role of making art in times of war
- In November 2022, we focused on reinventing the old and finding contemporary relevance in ancient works. We talked with *Out of Her Mouth* partners from Dunedin Consort and HERA, introducing soprano Alys Mererid Roberts and director Mathilde Lopez who were recruited through our Open Call process
- Then, in February 2023, we focused on community led commissioning and interrogated how vital creativity can be in supporting wellbeing and recovery in the context of the pandemic, linked to our community commission *The Great Learning*

VALUES

In 2022-23 we took the opportunity to revisit our company values as a team, and integrated a new value centred on care. Our values underpin our vision of opera as an inclusive, collaborative and dynamic art form and sustain us in our mission to stretch the boundaries of what opera can be and who it is for. They stem from both the working practices we've developed over the years and our aspirations for the future:

We are artist-led
We are guided by artists, by their ideas and their lines of enquiry. We consider everyone who actively participates in our work to be an artist. We create structures that are flexible and responsive to meet the ambitions of our artists while operating on a scale that connects us meaningfully to the communities and contexts within which we work. We aim to be a creative space for sharing knowledge and experiences.

We are people-centred
Care and inclusivity are key principles for the way we work. We aim to create safe and supportive working environments which enable trust, creativity and fun. We recruit as much as possible by open call and we try to remove barriers for disabled and minoritised artists, as well as making our performances and events as accessible as possible for audiences. We value the process as much as the product. We are transparent about fees and pay people promptly.

Our work is a collaborative process
We are continually exploring new ways of working and searching for new creative relationships while striving to enrich our existing knowledge and collaborations. We test ourselves with a thoughtful and considered approach, learning from others and sharing our research and discoveries with both rigour and playfulness.

We actively seek to break down barriers
We push against traditional norms, often working outside conventional constructs, opening up access to our work, offering space for diverse perspectives and a multiplicity of voices and collaborating across borders. We stand up against racism and all forms of discrimination.

We are committed to sustainability
Awareness of and efforts to reduce our environmental impact is embedded in everything we do. We take an ethical stance on our income streams, favour purpose-based relationships over transactional ones and develop on-going relationships with our partners. We strive to take a long view on our collaborations, outcomes and impact.

Our values are open and responsive

We stay true to ourselves, while being open to challenge and change. We question ourselves, listen to others and reflect on our experiences in order to improve our practice and stay connected with the most recent developments. We are in a continual state of renewal, always full of potential, searching for new means of expression and new visions of the future.

EQUALITY, DIVERSITY AND INCLUSION

We believe that opera is a form of culture that can challenge rather than uphold systemic injustices. We are committed to eliminating discrimination and aim to diversify who makes, performs and sees opera. Since 2017 we have encouraged diversity across all areas of our work through inclusive open calls for artists, staff and board recruitment; training; and improving accessibility to our activities and opportunities (British Sign Language interpretation & captioning are now standard at our events and we offer tailored support for disabled artists). Our partnerships in areas not typically well-served by opera companies enable us to reach people from a broad range of socio-economic backgrounds. We aim for at least 50% of our commissioned artists to be women, which we have achieved through our Snappy Opera programme and our current commissioning activity, and we are developing our expertise in supporting disabled creatives through two of our current commissions.

We acknowledge that there is more we can do, starting with more detailed diversity monitoring of the artists we engage in order to set targets from a benchmark. In 2022-23 we asked all the artists we engaged to complete a diversity monitoring survey. This was only completed by six artists (of c.60 artists engaged; c.10% response rate). The data is therefore not statistically significant and we are considering ways in which we can encourage more artists to complete the survey.

We did get better levels of response to the diversity monitoring surveys attached to our open calls, and can report the following results:

Out of Her Mouth open call

114 responses out of 211 applicants (54% response rate)

NB the most popular role advertised through this call was for a soprano so the gender / sexuality results reflect this

Ethnicity:	50%	white British	**Sexual orientation:**	47%	heterosexual/straight
	33%	other white background		18%	bisexual
	5%	mixed Asian/white		11%	queer
	2%	Black British		8%	gay woman/lesbian
	1%	Latin American		2%	gay man
	5%	any other ethnic background		14%	other/prefer not to say
	3 %	prefer not to say			
			Age:	17%	18-25
Sex:	77%	female		61%	26-34
	16%	male		16%	35-49
	7%	prefer not to say		1%	50-64
				5%	prefer not to say
Gender identity:	74%	women			
	13%	men	**Disability status:**	77%	not Deaf or disabled
	6%	non-binary		12%	Deaf or disabled
	7%	other/prefer not to say		11%	prefer not to say
			Neuro-divergence:	25%	neurodivergent
				62%	neurotypical
				12%	prefer not to say

Trustee recruitment open call

5 of 7 applicants completed the diversity monitoring survey (71% response rate). The number of respondents therefore did not generate statistically significant data. There was proportionately more ethnic diversity than in the *Out of Her Mouth* open call, but less representation of disabled people.

Conclusions

The data from our main open call in the year shows we are reaching a diverse range of artists in terms of gender, sexual orientation, disability and neurodivergence. However on ethnicity, we are reaching a less diverse range of candidates than we would like, and we are also reaching very few older candidates.

Ensuring that our recruitment reaches a wider range of people will be a key focus as we redevelop our Equality, Diversity and Inclusion policy over the coming year.

FINANCIAL REVIEW

The Statement of Financial Activities (including Income and Expenditure Account), Balance Sheet, together with the notes thereon are set out on pages 14 to 27.

The Statement covers the 12 months from 1 April 2022 to 31 March 2023.

Total income for the year amounted to £259,940 (2021/22 £216,217) of which £112,848 (2021/22 £138,636) was restricted. Total expenditure for the year was £274,195 (2021/22 £197,828), of which £123,347 (2021/22 £114,652) was restricted.

The charity's income for the 2022/23 financial year was higher than the previous year, which had continued to be impacted by a reduction in funding due to the impacts and delays of the Coronavirus (Covid-19) pandemic. Expenditure was also significantly higher, due to increased delivery. This resulted in an overall deficit in 2022/23 of £14,255 (2021/22 surplus of £18,389). The charity maintains a strong reserves position, with unrestricted funds of £356,491 at 31 March 2023 (2021/22 £360,247).

The charity also continued to enjoy strong support from a number of trusts and foundations, including core cost grants from Foyle Foundation, Garfield Weston Foundation and Vaulkhard Douglas-Hume Music Trust; grants from the British Council, Paul Hamlyn Foundation and Foyle Foundation towards our co-produced tour of *Bunker Cabaret* with Hooligan Art Community; a grant from Cockayne Grants for the Arts towards *Sky in a Small Cage*, and multiple smaller grants to support *Out of Her Mouth*, our SEND Snappy Opera and *Hildegard: Visions*. Mahogany Opera continues to focus on increasing its philanthropic fundraising, cultivating individual donors and regional trusts in the UK areas where it works. The charity was also able to take advantage of the Theatre Tax Relief scheme.

The charity generated income of £1,136 (2021/22 £62) from bank interest; in 2022/23 the trustees invested some of its cash reserves in fixed term deposit accounts to benefit from increasing interest rates.

Having streamlined core costs substantially in 2018/19 and 2019/20, the charity maintains a lean operating model, with one employee supported by a core team of three freelancers who all work remotely. Despite this, fundraising for core costs remains challenging year-on-year, and the company was unsuccessful in applying to become an Arts Council England National Portfolio Organisation in 2022. Coupled with the broader economic outlook, there are few certainties in planning for the coming years, but given the charity's strong balance sheet and

with the ongoing support of a range of organisations and individuals, the trustees are confident in the charity's future ability to continue to meet its artistic goals.

Reserves
The unrestricted reserves of the Charity comprise a General Fund and two Designated Funds. The trustees consider it prudent to maintain sufficient unrestricted reserves in the General Fund to meet a minimum of six months' core operating costs. This reflects the challenge of funding within the present economic climate, together with the need to deliver on future commitments.

In response to the variable pattern of expenditure, the Charity maintains two Designated Funds. One is for funds that have been received and have been allocated by the trustees to existing projects which are underway. The level of this reserve fluctuates according to the pattern of funding and the Charity's production schedules. This flexibility allows the Charity to respond to performance opportunities, the scheduling of which may be beyond the Charity's control.

The second is the John Hughes Innovation Fund, which is the combination of a legacy received in 2017/18 and the previous Future Commissions Fund. This is used for future commissions, the funding of which may be required two to three years before production; for the development of new ideas across the Charity's artistic programme; and to support Various Stages.

Investments
The Charity maintains three savings accounts for managing cash reserves and any grants awarded for future projects. These funds are split between 32-day and 95-day notice accounts and a 12-month fixed term deposit account. The remaining funds are kept in a current account with Lloyds Bank.

RISK MANAGEMENT

All significant activities undertaken are subject to a risk review as part of the initial project assessment and implementation. Major risks are identified and ranked in terms of their potential impact and likelihood. Major risks, for this purpose, are those that may have a significant effect on:

- Operational performance, including risks to staff, volunteers and visitors
- Achievement of aims and objectives
- Meeting the expectations of beneficiaries or supporters

The trustees review these risks on an ongoing basis and satisfy themselves that adequate systems and procedures are in place to manage the risks identified. Where appropriate, risks are covered by insurance. The following framework is central to ensuring adequate risk management:

- Regular monitoring of major risks
- Embedding risk identification and assessment within operating procedures
- A clear structure of delegated authority and control
- Maintaining reserves in line with set policies

In assessing risk, the trustees recognise that some areas of work require the acceptance and management of risk if key objectives are to be achieved. The trustees have reviewed the major risks to which the Charity is exposed and identified control and mitigation procedures, under the headings of:

- Governance
- Operational
- Financial
- External
- Compliance

STRUCTURE, GOVERNANCE AND MANAGEMENT

At year end, there were nine trustees (directors) on the board, who have overall fiduciary responsibility for the supervision of the activities of the Charity.

Day-to-day management of the charity is delegated to the Executive Director, Bridget Rennie, and Artistic Director, Frederic Wake-Walker, who works internationally as a freelance director alongside his work with Mahogany Opera. They are supported by a freelance core team comprising an Associate Producer, Fundraising Manager and Finance Manager each working part-time. In addition, the Charity works with a range of specialist freelance staff to deliver on additional functions when appropriate.

Mahogany Opera's trustees and staff reflect and champion the communities and artists with whom they work. Registered in West Cumbria, we deliver work across the country, with strong relationships and partnerships in key areas across the North of England and Scotland.
.
The trustees meet at least four times a year and are available for consultation and advice on an ad hoc basis. The Finance Committee meets in advance of each quarterly Board meeting to monitor the Charity's financial position and management.

Statement of trustees' responsibilities

The trustees (who are directors of Mahogany Opera Group for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for the year. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently
- observe the methods and principles in the Charities SORP
- make judgements and estimates that are reasonable and prudent
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

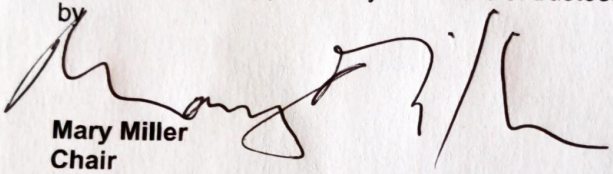
Disclosure of information to the independent examiner

Each of the persons who are trustees at the time when this trustees' report is approved has confirmed that:

- so far as that trustee is aware, there is no relevant information of which the charitable company's independent examiner is unaware
- that trustee has taken all the steps that ought to have been taken as a trustee in order to be aware of any information needed by the charitable company's independent examiner in connection with preparing their report and to establish that the charitable company's independent examiner is aware of that information

In preparing this report, the trustees have taken advantage of the small companies exemptions provided by section 415A of the Companies Act 2006.

This report was approved by the Board of trustees on 12 December 2023 and signed on its behalf by



Mary Miller
Chair

Mahogany Opera Group
Independent Examiners Report to the Trustees
For the year ended 31 March 2023

I report to the trustees on my examination of the accounts of the charitable company for the year ended 31 March 2023.

Responsibilities and basis of report

As the charity's trustees of the Company (who are also the directors of the company for the purposes of company law), you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ("the 2006 Act").

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiners statement

Since the Charitable company's gross income exceeded £250,000, your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination by virtue of my membership of Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Caroline Clarke ACA
99 Western Road
Lewes
East Sussex
BN7 1RS

Mahogany Opera Group
Statement of Financial Activities (including Income and Expenditure Account)
For the year ended 31 March 2023

	Notes	Unrestricted funds	Restricted funds	2023	2022
		£	£	£	£
Income and endowments from:					
Donations and legacies	2	85,363	112,848	198,211	178,491
Charitable activities	3	30,652	-	30,652	27,241
Investments	4	1,136	-	1,136	62
Other income	5	29,941	-	29,941	10,423
Total		**147,092**	**112,848**	**259,940**	**216,217**
Expenditure on:					
Raising funds	6	(14,688)	-	(14,688)	(16,645)
Charitable activities	7/8	(136,160)	(123,347)	(259,507)	(181,183)
Total		**(150,848)**	**(123,347)**	**(274,195)**	**(197,828)**
Net income/expenditure		**(3,756)**	**(10,499)**	**(14,255)**	**18,389**
Reconciliation of funds					
Total funds brought forward		360,247	23,984	384,231	365,842
Total funds carried forward		**356,491**	**13,485**	**369,976**	**384,231**

Registered Number : 03508706

Mahogany Opera Group
Statement of Financial Position
As at 31 March 2023

	Notes	2023	2022
		£	£
Current assets			
Debtors	14	42,492	20,527
Cash at bank and in hand		353,163	394,339
		395,655	**414,866**
Creditors: amounts falling due within one year	15	(25,679)	(30,635)
Net current assets		**369,976**	**384,231**
Total assets less current liabilities		**369,976**	**384,231**
Net assets		**369,976**	**384,231**
The funds of the charity			
Restricted income funds	16	13,485	23,984
Unrestricted income funds	16	356,491	360,247
Total funds		**369,976**	**384,231**

For the year ended 31 March 2023 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476,
- The trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts. These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

The financial statements were approved and authorised for issue by the Board and signed on its behalf by:

.....
Mary Miller
Chair
12th December 2023

Mahogany Opera Group
Notes to the Financial Statements
For the year ended 31 March 2023

1. Accounting Policies

Basis of accounting

The financial statements have been prepared under the historical cost convention, except for investments which are included at market value and the revaluation of certain fixed assets and in accordance with the Charities SORP (FRS 102) ‘Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Companies Act 2006.

Mahogany Opera Group meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

Going concern

The financial statements are prepared, on a going concern basis, under the historical cost convention.

Funds

The charity maintains a general unrestricted fund which represents funds which are expendable at the discretion of the trustees in furtherance of the objects of the charity. Such funds may be held in order to finance both working capital and capital investment.

Designated funds comprise of unrestricted funds that have been set aside by the Trustees for particular purposes.

Restricted funds have been provided to the charity for particular purposes, and it is the policy of the board of trustees to carefully monitor the application of those funds in accordance with the restrictions placed upon them.

There is no formal policy of transfer between funds or on the allocation of funds to designated funds, other than that described above.

Incoming resources

All income is recognised in the Statement of Financial Activities (SOFA) when the charity is legally entitled to the income and the amount can be quantified with reasonable certainty. Income is not shown net of expenditure. The following specific policies are applied to categories of income.

- Voluntary income is received by way of grants, donations and gifts and is included in the SOFA when receivable. Grants, where entitlement is not conditional on.the delivery of a specific performance by the charity, are recognised when the charity becomes unconditionally entitled to the grant.
- Investment income is included when receivable.
- Income from grants where related to performance and specific deliverables, are accounted for as the charity earns the right to consideration by its performance.
- Theatre income is included in income in the period in which the relevant activity took place.
- Project specific funding, when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, is included in the income of restricted funds when receivable.

Resources expended

All expenditure is accounted for on an accruals basis and is stated net of VAT. Costs of generating funds are those costs incurred in attracting voluntary income.
Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs which can be directly allocated to activities and those costs of an indirect nature necessary to support them.
Governance costs are those incurred in connection with compliance with constitutional and statutory requirements.
Costs are allocated between the expenditure categories of the SOFA based on usage of the resource. Where costs cannot be directly allocated they are apportioned on an appropriate basis and recognised in SOFA.

Allocation and appointment of costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs may include any back office costs, finance, personnel, payroll and governance costs which support the charity's' programmes and activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities where applicable.

Taxation

As a registered charity, the company is exempt from income and corporation tax to the extent that its income and gains are applicable to charitable purposes only.

Pensions

The company operates a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. Pension costs are allocated to restricted funds as part of gross salary costs where funds cover salaried posts.

2. Income from donations and legacies

	Unrestricted funds	Restricted funds	2023	2022
	£	£	£	£
Donations received	5,363	4,383	9,746	9,855
Grants received	80,000	108,465	188,465	168,636
	85,363	**112,848**	**198,211**	**178,491**

Analysis of grants received

	2023	2022
	£	£
Ambache Charitable Trust	1,500	-
Arts Council England	2,580	-
Arts Council England (Culture Recovery Fund)	-	30,912
Arts Council England (Snappy Opera Festival)	-	23,218
British Council Ukraine	24,172	23,984
Chapman Trust	-	2,000
Didymus Trust	-	5,000
D'Oyly Carte Charitable Trust	-	5,000
Fidelio Charitable Trust	3,000	-
Finn Family Fund	3,000	-
Frieda Scott Charitable Trust	7,713	-
Garfield Weston Foundation	25,000	-
Granada Foundation	1,000	-
Harold Hyam Wingate Foundation	2,500	-
HMRC - Job Retention Scheme	-	1,022
John Ellerman Foundation	-	30,000
John S Cohen Foundation	-	2,500
Katie Bradford Arts Trust	1,000	-
London Community Foundation: Cockayne - Grants for the Arts	15,000	-
Nicholas Berwin Charitable Trust	-	5,000
Paul Hamlyn Foundation	20,000	-
PRS Foundation	5,000	-
Scops Arts Trust	-	5,000
The Foyle Foundation	35,000	25,000
The Golsoncott Foundation	2,000	-
The Marchus Trust	5,000	-
The Radcliffe Trust	5,000	-
The Vaulkhard Douglas-Home Music Trust	30,000	-
Three Monkies Trust	-	5,000
Victoria Wood Foundation	-	5,000
	188,465	**168,636**

3. Income from charitable activities

	2023	2022
	£	£
Unrestricted funds		
Artists / production / touring / preparation / education		
Income from charitable activities	30,652	27,241

4. Investment income

	2023	2022
	£	£
Unrestricted funds		
Bank interest receivable	1,136	62
	1,136	**62**

5. Other income

	2023	2022
	£	£
Unrestricted funds		
Other income	-	1
Theatre Tax Relief	29,941	10,422
	29,941	**10,423**

6. Expenditure on generating donations and legacies

	2023	2022
	£	£
Unrestricted funds		
Donations	13,696	14,899
Support costs	992	1,746
	14,688	**16,645**

7. Costs of charitable activities by fund type

	Unrestricted funds	Restricted funds	2023	2022
	£	£	£	£
Artists / production / touring / preparation / education	114,544	123,347	237,891	152,917
Marketing	4,256	-	4,256	9,262
Support costs	17,360	-	17,360	19,004
	136,160	**123,347**	**259,507**	**181,183**

8. Costs of charitable activities by activity type

	Activities undertaken directly	Support costs	2023	2022
	£	£	£	£
Support costs				
Artists / production / touring / preparation / education	237,891	17,065	254,956	170,836
Marketing	4,256	295	4,551	10,347
	242,147	**17,360**	**259,507**	**181,183**

9. Analysis of support costs

	Raising funds	Artists / production / touring / preparation / education	Marketing	2023	2022
	£	£	£	£	£
Office Costs	659	11,441	204	12,304	16,116
Finance and Bookkeeping	189	3,296	59	3,544	3,180
Bank Charges	13	225	4	242	470
Governance costs	131	2,103	28	2,262	984
	992	**17,065**	**295**	**18,352**	**20,750**

10. Net income/(expenditure) for the year

This is stated after charging/(crediting):

	2023	2022
	£	£
Accountancy fees	1,500	825

11. Staff costs and emoluments

Total staff costs for the year ended 31 March 2023 were:

	2023	2022
	£	£
Salaries and wages	40,753	40,692
Pension costs	1,013	1,172
	41,766	**41,864**

	2023	2022
Production Staff	1	2
	1	**2**

There were no employees (2022: Nil) who received emoluments (excluding employer pension costs) of more than £60,000.

The key management personnel of the Charity, comprise the trustees, Executive Director and Artistic Director (freelance). The total employee benefits of the key management personnel of the charity were £68,257 (2022: £72,547).

12. Trustee remuneration and related party transactions

The Charity trustees were not paid or received any other benefits from employment with the Charity or its subsidiary in the year (2022: £nil). Two trustees were reimbursed expenses totalling £423.29 during the year (2022: One trustee £184.23). No charity trustee received payment for professional or other services supplied to the charity (2022: £nil).

There were no related party transactions requiring disclosure during the year.

13. Comparative for the Statement of Financial Activities

	Unrestricted funds	Restricted funds	2022
	£	£	£
Income and endowments from:			
Donations and legacies	39,855	138,636	178,491
Charitable activities	27,241	-	27,241
Investments	62	-	62
Other income	10,423	-	10,423
Total	**77,581**	**138,636**	**216,217**
Expenditure on:			
Raising funds	(16,563)	-	(16,563)
Charitable activities	(66,531)	(114,652)	(181,183)
Total	**(83,094)**	**(114,652)**	**(197,746)**
Net income/expenditure	**(5,513)**	**23,984**	**18,471**
Reconciliation of funds			
Total funds brought forward	365,842	-	365,842
Total funds carried forward	**360,329**	**23,984**	**384,313**

14. Debtors

	2023	2022
	£	£
Amounts due within one year:		
Trade debtors	4,332	12,000
Prepayments and accrued income	35,307	8,110
Other debtors	2,853	417
	42,492	**20,527**

15. Creditors: amounts falling due within one year

	2023	2022
	£	£
Trade creditors	17,304	16,543
Accruals and deferred income	8,375	14,092
	25,679	**30,635**

16. Movement in funds

Unrestricted Funds

	Balance at 01/04/2022	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2023
	£	£	£	£	£
Designated					
Following Year Projects Designation	49,953	-	(49,953)	47,620	47,620
John Hughes Innovation Fund	249,767	-	-	(4,238)	245,529
General					
General	60,527	147,092	(100,895)	(43,382)	63,342
	360,247	**147,092**	**(150,848)**	**-**	**356,491**

Unrestricted Funds - Previous year

	Balance at 31/03/2021	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2022
	£	£	£	£	£
Designated					
Following Year Projects Designation	3,379	-	-	46,574	49,953
John Hughes Innovation Fund	120,000	-	-	129,767	249,767
General					
General	242,463	77,581	(83,176)	(176,341)	60,527
	365,842	**77,581**	**(83,176)**	**-**	**360,247**

Purpose of unrestricted Funds

John Hughes Innovation Fund

The trustees have brought together the legacy received in 2017/2018 with the Future commissions fund to create the John Hughes Innovation Fund. This will be used for future commissions, the funding of which may be required two to three years before its production; development of new ideas across the Company's artistic programme; and to support Various Stages.

Following Year Projects Designation

This designated fund is allocated by the trustees for existing projects which are underway and which the Charity wants to support with its own resources. The level of this reserve fluctuates according to the pattern of funding and the Charity's production schedules. This flexibility allows the Charity to respond to opportunities, the scheduling of which may be beyond the Charity's control. In 2022-23 this designation was to support costs for Hildegard: Visions, Snappy Operas, Various Stages and some core costs.

General

The trustees consider it prudent to maintain sufficient unrestricted reserves in the General Fund to meet a minimum of six months' core operating costs. This reflects the challenge of funding within the present economic climate, together with the need to deliver on future commitments.

Restricted Funds

	Balance at 01/04/2022	Incoming resources	Outgoing resources	Balance at 31/03/2023
	£	£	£	£
Hildegard: Visions	-	10,000	(10,000)	-
Hooligan Art Community	23,984	6,161	(30,145)	-
Hooligan Art Community Bunker Cabaret tour	-	49,894	(47,814)	2,080
Out of Her Mouth	-	6,500	(6,500)	-
SEND Snappy Opera commission	-	22,713	(22,713)	-
Sky in a Small Cage	-	15,000	(3,595)	11,405
Year of Snappy Operas	-	2,580	(2,580)	-
	23,984	**112,848**	**(123,347)**	**13,485**

Restricted Funds - Previous year

	Balance at 31/03/2021	Incoming resources	Outgoing resources	Balance at 31/03/2022
	£	£	£	£
Arts Council CRF	-	30,912	(30,912)	-
HMRC - Job Retention Scheme	-	1,022	(1,022)	-
Hooligan Art Community	-	23,984	-	23,984
Rolf Hind commission	-	5,000	(5,000)	-
Year of Snappy Operas	-	77,718	(77,718)	-
	-	**138,636**	**(114,652)**	**23,984**

Purpose of restricted funds

Hooligan Art Community

British Council Ukraine awarded a grant through their UK/Ukraine Season of Culture programme to support a partnership project with Hooligan Art Community.

Arts Council CRF

Arts Council England awarded a grant through their Cultural Recovery Fund programme to sustain core costs in the context of reduced income due to the COVID-19 pandemic.

Year of Snappy Operas

Arts Council England paid the final instalment of their grant in support of the Year of Snappy Operas.

Rolf Hind commission

Nicholas Berwin Charitable Trust awarded a grant to support the development of a new commission from Rolf Hind.

HMRC - Job Retention Scheme

Between February and April 2021 we received flexible furlough support for 20% of the then Executive Manager's time.

SEND Snappy Opera commission

Finn Family Fund, Frieda Scott Charitable Foundation, Granada Foundation, Katie Bradford Arts Trust, The Radcliffe Trust and Harold Hyam Wingate Foundation supported the creation of a new Snappy Opera in a SEND school.

Year of Snappy Operas

Arts Council England paid the final instalment of their grant in support of the Year of Snappy Operas.

Hildegard: Visions

Grants from The Marchus Trust and PRS Foundation supported the commission and development of this work by Nwando Ebizie.

Hooligan Art Community Bunker Cabaret tour

A further grant from British Council Ukraine and emergency support from The Foyle Foundation and Paul Hamlyn Foundation supported Mahogany Opera to co-produce a tour of the Ukrainian company's piece Bunker Cabaret.

Sky in a Small Cage

A grant from London Community Foundation: Cockayne - Grants for the Arts supported the early production of our Rolf Hind commission, Sky in a Small Cage.

Out of Her Mouth

Grants from Fidelio Charitable Trust, The Golsoncott Foundation and Ambache Charitable Trust supported the production of Out of Her Mouth.

17. Analysis of net assets between funds

	Net current assets / (liabilities)	Net Assets
	£	£
Unrestricted funds		
General		
General	63,342	63,342
Designated		
Following Year Projects Designation	47,620	47,620
John Hughes Innovation Fund	245,529	245,529
Restricted funds		
Hooligan Art Community Bunker Cabaret tour	2,080	2,080
Sky in a Small Cage	11,405	11,405
	369,976	**369,976**

Previous year

	Net current assets / (liabilities)	Net Assets
	£	£
Unrestricted funds		
General		
General	60,527	60,527
Designated		
Following Year Projects Designation	49,953	49,953
John Hughes Innovation Fund	249,767	249,767
Restricted funds		
Hooligan Art Community	23,984	23,984
	384,231	**384,231**

MAHOGANY OPERA GROUP

England & Wales - Charity number 1070013

Accounts

Registered Company Number: 03508706
Charity Registration Number: 1070013

Mahogany Opera Group

(Company Limited by Guarantee)

Trustees' Report and Financial Statements

For the year ended 31 March 2022

MAHOGANY OPERA GROUP

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MAHOGANY OPERA GROUP
REFERENCE AND ADMINISTRATION DETAILS
FOR THE YEAR ENDED 31 MARCH 2022

Constitution

The Company is incorporated under the Companies Act, Company number 03508706 and its governing document is its Memorandum and Articles of Association. The Company is a charity registered in England & Wales, number 1070013.

Directors and trustees

The directors of the Company are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees. As set out in the Articles of Association, the trustees are appointed by the trustees or by the Company's members at a general meeting.

Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustee meetings.

The trustees during the year were:
Katie Bradford (appointed 10 June 2021)
David Bernstein
Amy Challen
Ian Hamilton
Penny Jonas (Chair)
Professor Ludmilla Jordanova (resigned 3 November 2021)
Dwight Pile-Gray
Ava Podgorski (appointed 10 June 2021)

Company Secretary

Bridget Rennie (appointed 8 November 2021)

Artistic Director

Frederic Wake-Walker

Executive Director

Bridget Rennie (appointed 2 November 2021)

Independent Examiner

Michael Kyriakides

Bankers

Lloyds Bank Plc, Villiers House, 48-49 Strand, London WC2N 5LL.

Solicitors

Weil, Gotshal & Manges (London) LLP, 110 Fetter Lane, London, EC4A 1AY.

Registered office

Rosehill Theatre, Moresby, Whitehaven, CA28 6SE.

The trustees present their report and financial statements for the year ended 31 March 2022.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the Company's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice" applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland, including the adoption of the amendments issued in December 2017 (FRS 102).

The trustees confirm that they complied with the duty in Section 4 of the Charities Act 2011 to have due regard to the Charity Commission's general guidance on public benefit "Charities and Public Benefit". The Trustees' Report clearly sets out the charitable objectives, current activities and how they benefit the public.

PRINCIPAL ACTIVITY

The charitable objects of Mahogany Opera Group are:

> to promote, maintain, improve and advance education, by the encouragement of the arts, but particularly the arts of drama, music, singing, mime, and dance and to formulate, prepare and establish schemes thereof provided that all objects of the company shall be of a charitable nature.

Mahogany Opera Group is a leading commissioner and producer of new opera and music theatre. Our vision of opera as an inclusive, collaborative and dynamic art form informs our aim to stretch the boundaries of what opera can be and who it is for.

We believe that music and theatre can create a space where everyone is equal, where everyone is free to express themselves and to dream. The communal experience of performance is at the heart of what we do; bringing people together to spark a shared imagination.

Through our work, we aim to:

- Share the power and joy of live music and theatre widely, demonstrating that opera can be relevant to and reflective of people's lives
- Show that everyone is an artist with the potential to play a creative role in making and performing new opera
- Give children and adults the opportunity to experience opera in inclusive environments
- Support diverse artists to develop their practice, spark new connections and create work on their own terms
- Present new work which reflects and amplifies diverse perspectives and a multiplicity of voices

We achieve our aims through three programmes of work which intersect:

- Snappy Operas, our award-winning participatory primary schools programme, through which we deliver in-school projects with children, teacher training and performances, and commission new work by professional artists working with young people
- Various Stages, our pioneering Research & Development programme involving open calls, workshops, public showcases, discussions and mentoring support, through which we support artists, explore new ideas and challenge conventions

- Commissioning innovative work for the stage, involving professional and non-professional artists in partnership with a wide range of organisations

As a registered charity, Mahogany Opera is immensely grateful for the generous contributions of trusts & foundations and individuals, without whose support its work would not be possible.

ACHIEVEMENTS AND PERFORMANCE

Mahogany Opera's activity in 2021-22 was delivered in light of the ongoing Covid-19 pandemic and in accordance with Government restrictions and public health guidelines. Despite these challenges, the company delivered a rich and substantial programme of work across its three strands:

Year of Snappy Operas

A Snappy Opera is a ten-minute opera for children which introduces all the essential elements of opera – singing, acting and making – in a fun, colourful and bite-sized chunk. Mahogany Opera has commissioned twelve Snappy Operas, written by some of the UK's top composers and writers who worked with groups of young people to develop stories and characters that connect directly to the young people who will perform them. Since we began the programme in 2016, we have engaged 2,500 primary school children from across the UK with exciting musical opportunities, and they have given 177 performances of the new operas to their peers, teachers, families and the general public.

Mahogany Opera's second Snappy Opera Festival was planned to be delivered in summer 2021, but due to the pandemic it was delayed and spread out into a 15-month 'Year of Snappy Operas' from May 2021 to July 2022. Responding to feedback from project partners, this structure allowed each partner involved to engage in the project at a time that felt most appropriate to the situation in their region, as well as providing space for activity to be moved should restrictions or infection rates change. This change in project structure also allowed Mahogany Opera and the project partners to offer a more bespoke approach to delivery – testing new ways of working and alternative structures with different partners to help meet specific aims.

Our year began in May 2021, working on a bespoke project in East Sussex to present a Snappy Operas performance as part of the **Villages Music Festival** in Laughton. The project culminated in June with a performance of **The Magical Music Tree**, a magical moment which brought together the school community for the first time in over 15 months.

In September 2021 we began working in Hull, working with **Hull Music Service** to engage 212 children from five schools across the city. Although most Covid restrictions had been lifted by this stage, infection rates were still high in the area, so activity was tailored to ensure everyone remained safe whilst guaranteeing the children were able to benefit from (and enjoy!) the project to the full – remote sessions were added, smaller rehearsals incorporated and individual performances presented at each school rather than a massed performance. This included the first ever sharing of ***Teacups & Tentacles*** – a new Snappy Opera commission created by Raymond Yiu and Russell Plows with children from one of the participating schools. The children still got to enjoy each other's performances, with a live online sharing of videosof the six Snappy Operas they performed.

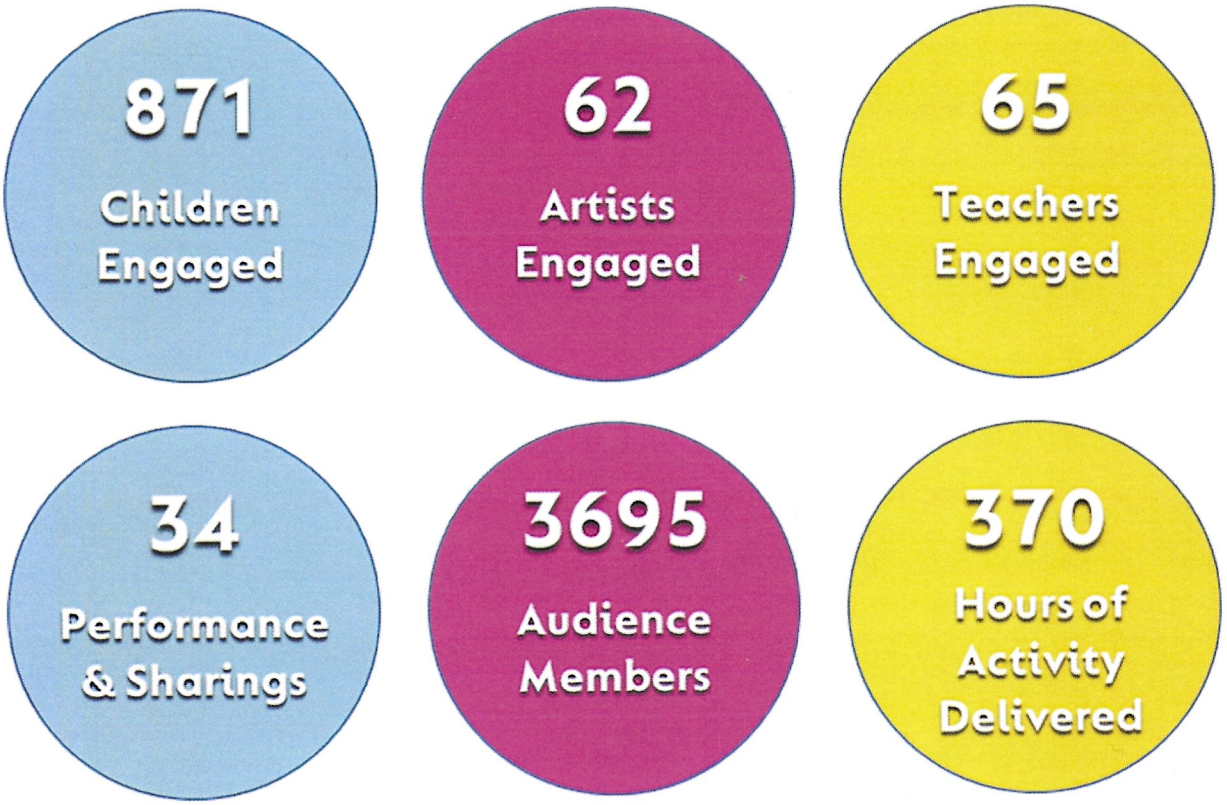
In January 2022 we turned our sights to the East Midlands, working with **LeicesterShire Music** to engage the largest number of children from a single region in the project's history – 300

children from four schools in areas of high deprivation in Leicester that had also faced the most challenges as a result of the Covid pandemic. Again, activity was tailored in response to ongoing Covid risks, though we were able to present three public performances across two days in April, allowing all of the schools to share their hard work with their family and friends. The second performance included the public premiere of our new Snappy Opera *Teacups & Tentacles*.

In March 2022 we began delivery of our first Snappy Operas project in Scotland, in partnership with **Edinburgh International Festival**. The bespoke activity in Edinburgh allowed us to work with our largest single region delivery team – 16 artists in total – allowing us to make diverse connections in the region for future activity. The team worked with four schools, engaging 155 children in the creation of six Snappy Opera performances. Restrictions on public gatherings in Edinburgh were lifted just weeks before the end of the activity, but in time to allow us to present our first gala performance of the year, bringing together all of the schools for a special performance at The Queen's Hall in May, after the year-end.

The final phase in the Year of Snappy Operas took place in North Tyneside, where we collaborated with our partner **North Tyneside Music Education Hub** to engage 174 children from five schools. Activity in the region had been long in the making, beginning after the Snappy Opera Festival in 2019, so an extended preparation period began in February 2022 – teachers worked with their children (after a remote introduction from the delivery team) over 3 months to introduce them to the arts, opera and Snappy Operas, using specially created resources and links to the wider curriculum, before our teams began in-school activity after the year-end in April, including working towards the English premiere of ***Smiles Better*** – a new Snappy Opera created by Pippa Murphy and Karine Polwart with children from one of the participating schools.

The Year of Snappy Operas in numbers:



Project evaluation showed that:

- For 86% of 221 surveyed children it was their first experience of opera, and for 98% it was their first experience of performing opera
- Children scored their enjoyment of the project an average of 4.4 out of 5
- 19 of 20 surveyed teachers said that Snappy Operas supported their teaching of the curriculum
- All surveyed teachers said the project had increased their pupils' music and/or drama skills
- 12 of 13 surveyed artists said that our training would feed into their wider participation practice

Feedback:
"I felt very proud of myself... it felt like the best thing in the world." Young person feedback

"I enjoyed getting over my fear of singing and acting as I have felt shy dancing and singing because my brother laughs at me when I sing and dance." Young person feedback

"I felt a bit nervous but I knew I had to pluck up the courage and do it. It was actually really fun." Young person feedback

"I now have more confidence when teaching drama and singing. I can appreciate the benefits that these tasks provide the children." Teacher feedback

"I'd like to thank you and your team for providing us with such an amazing opportunity to showcase opera, our pupils' talents and the Arts to our parents and pupils. What a fantastic pair of performances which were enjoyed by the whole school and the pupils' parents. To have live music again in school was an additional treat and we are very grateful to you and your team for supporting us through the whole creative process!" Teacher feedback

"I learned so much from the Training Day - it will certainly feed into other work I do in the future." Delivery artist feedback

"The collaborative approach has always been my preferred way of directing, and this is never more true than when working with young people. Very often, a child's mind has the capacity to generate better and more exciting possibilities than an adult's - leaning into this is so important in Snappy." Delivery artist feedback

"It has definitely highlighted just how valuable an experience these projects are for our young people, particularly as it's something so many have missed out on during the pandemic. Seeing first-hand how excited and happy the kids were to be sharing their work was really fulfilling and I think the work Snappy Operas do will stay with the children for the rest of their lives. It makes me really grateful to be involved in a project that gives the children an opportunity to create and grow. You could feel that the children who performed at the final sharing really took ownership of what they had done, and they were proud that their ideas were being listened to." Delivery artist feedback

Commissions

Summer 2021 saw the premiere of our co-commission of ***Dido's Ghost***, a new opera by composer Errollyn Wallen and writer Wesley Stace. Co-commissioned with the Barbican, Buxton International Festival, Philharmonia Baroque Orchestra & Chorale and lead

commissioner, Dunedin Consort, *Dido's Ghost* reframes, illuminates and expands Purcell's *Dido and Aeneas*, which is performed in its entirety as a flashback within the opera. Performed on period instruments by Dunedin Consort, and brought to life by renowned singers including Golda Schulz and Matthew Brook, *Dido's Ghost* bridges the gap between worlds, as past blurs into present and memory becomes emotion in this ambitious new commission.

Dido's Ghost opened at the Barbican in June 2021 directed by Mahogany Opera Artistic Director Frederic Wake-Walker. A further six performances took place at Buxton International Festival and Edinburgh International in July and August 2021, reaching a total audience of 3,094 and receiving four and five-star reviews:

"It's a stimulating piece of creation and adaptation, done to a very high standard indeed, and may even be remembered as one of the most striking and original artistic products of the Covid era." Robert Beale, The Arts Desk

"Bold & moving, a piercing reminder of how the past haunts the present." The Observer

"A beguiling tapestry of fragmentary quotations and knowing gestures to an earlier music language, overlaid with a contemporary sonic palette." The Guardian

During 2021-22 we continued to develop projects given seed commissions in 2020-21: *Sky in a Small Cage: A Rumi Passion* by Rolf Hind and Dante Micheaux, and *Hildegard: Visions* by Nwando Ebizie.

Hildegard: Visions is a two-part immersive opera by Nwando Ebizie, inspired by the works and life of Hildegard von Bingen. A multisensory experience of sound, movement, scent, and taste, it will combine song, electronic soundscapes, and ritualistic traditions that transcend time and space. The project was developed as part of Mahogany Opera's Various Stages festival in 2019-20 and this R&D phase helped to develop an installation (Extreme Unction Vol.2) which was exhibited at East Street Arts, Leeds in June 2021 over a ten-day period. We will fully commission the work in 2022-23 with opening performances taking place in the Autumn of 2023.

Sky in a Small Cage is conceived as a contemporary staged oratorio – telling the story of the extraordinary life of Sufi poet, Rumi – and focussing on his relationship with his master, muse and lover, Shams who was (it is suspected) murdered at the hands of Rumi's brothers. The story will be told with words written specifically by award-winning poet, Dante Micheaux together with translations of Rumi's own poetry. An exceptional multi-disciplinary cast and mixed ensemble will bring each dramatic tableau to life using song, musical interludes and dance.We plan to fully commission the work in 2022-23 and premiere it in 2024.

In 2021-22, we also developed ideas for three further commissions:

- a co-production with Dunedin Consort and Hera to stage three of Élisabeth Jacquet de la Guerre's *Cantates Bibliques* in new English translations, entitled ***Out of Her Mouth.*** We will create artist development opportunities through the project, recruiting three artists by open call in 2022-23, with a premiere and tour of the production in summer 2023.
- A participatory, collaboratively composed choral work entitled ***The Great Learning***, inspired by the Cornelius Cardew work of the same name, which enables participants to reflect on their experiences of the pandemic. In 2022-23 we will deliver R&D workshops to develop the idea and form partnerships to create the piece with adult singers in West Cumbria, Edinburgh and Tyneside.

- A new **Snappy Opera commission** to be developed in residency at Sandgate School, a specialist SEND setting in Kendal, Cumbria. In 2022-23 we will recruit the creative team by open call and embed them in the school to create the piece with the young people during the course of the academic year, with a premiere in July 2023.

Various Stages

Various Stages is Mahogany Opera's pioneering Research & Development programme involving open calls, workshops, public showcases, discussions, and mentoring support, through which we support artists, explore new ideas and challenge conventions.

In autumn 2021, Mahogany Opera successfully secured funding from the British Council to develop a participatory project with Ukrainian/British collective **Hooligan Art Community** following on from their involvement in the Various Stages Festival in March 2020, as part of the planned UK-Ukraine Season 2022. This was planned to take place in Dnipro, Ukraine in the Spring of 2022, but the invasion of Ukraine by Russia in February 2022 of course made this impossible. The company worked quickly with their colleagues to support the relocation of the project to Germany, where eight female artists from the company were able to gather alongside two male artists working remotely from a bunker in Kyiv for a residency, rehearsals and performances in Halle in April-May 2022 after the year end.

In February 2022, we delivered a Various Stages project in collaboration with the University of Edinburgh, where our Artistic Director Frederic Wake-Walker worked with composer Gareth Williams and poet Jane McKie to mentor pairs of students (composers and writers) to create mini-operas in three days, which were then staged on the fourth day. This type of collaboration delivers our aim to support the development of new work and types of creative practice.

During the year Mahogany Opera continued to develop its online series of discussion events **'Meet Me @ Mahogany'**, a format developed during the pandemic which is now evolving as an accessible opportunity for artists, producers, supporters and audiences to explore diverse themes, connect people to our creative practice and open up the process of opera-making. In 2021-22 we delivered three 'Meet Me @ Mahogany' events:

- In April 2021, a discussion between our Artistic Director Frederic Wake-Walker and artist Nwando Ebizie about her evolving immersive operatic experience, inspired by the life and work of Hildegard von Bingen and the ongoing process of creative collaboration.
- In October 2021, a discussion around our Snappy Opera programme exploring the process of collaborative composition as creative development for professionals and participants, with artists Stephen Deazley, Gwyneth Herbert, Omar Shahryar, Freya Wynn-Jones & Rhian Hutchings.
- In March 2022, a discussion facilitated by singer and writer Jessica Walker with Frederic Wake-Walker, Gareth Williams, Jane McKie and the Edinburgh University students about the process of creating opera in very short timeframes.

EQUALITY, DIVERSITY AND INCLUSION

We believe that opera is a form of culture that can challenge rather than uphold systemic injustices. We are committed to eliminating discrimination and aim to diversify who makes, performs and sees opera. Since 2017 we have encouraged diversity across all areas of our work through inclusive open calls for artists, staff and board recruitment; training; and improving accessibility to our activities and opportunities (BSL & captioning is now standard at our events and we offer tailored support for disabled artists). Our partnerships in areas not typically well-served by opera companies enable us to reach people from a broad range of socio-economic backgrounds. We aim for at least 50% of our commissioned artists to be women, which we have

achieved through our Snappy Opera programme and our current commissioning activity, and we are developing our expertise in supporting disabled creatives through two of our current commissions.

We acknowledge that there is more we can do, starting with more detailed diversity monitoring of the artists we engage, something we commit to from 2022-23.

FINANCIAL REVIEW

The Statement of Financial Activities (including Income and Expenditure Account), Balance Sheet, together with the notes thereon are set out on pages 13 to 23.

The Statement covers the 12 months from 1 April 2021 to 31 March 2022.

Total income for the year amounted to £216,217 (2020/21 £124,398) of which £138,636 (2020/21 £46,619) was restricted. Total expenditure for the year was £197,828 (2020/21 £163,641), of which £114,652 (2020/21 £46,619) was restricted.

The charity's income for the 2021/22 financial year was significantly higher than the previous year, which was adversely impacted by a reduction in funding due to the implications of the Coronavirus (Covid-19) pandemic. This resulted in an overall surplus in 2021/22 of £18,389, comprised of a surplus of restricted funds of £23,984 and a small deficit on unrestricted funds of £5,595. The charity maintains a strong reserves position, with unrestricted funds of £360,247 at 31 March 2022 (2020/21 £365,842).

As the Covid-19 pandemic continued, essential support was received from the Arts Council England's Cultural Recovery Fund, alongside its support with a project grant for our Year of Snappy Operas. The charity also continued to enjoy strong support from a number of trusts and foundations, most notably a welcome continued grant from the John Ellerman Foundation for core costs and significant support from the Foyle Foundation for the Year of Snappy Operas. This was complemented by smaller grants towards the Year of Snappy Operas from a range of trusts and foundations. The Company secured a significant grant from the British Council's UK-Ukraine Season for its collaboration with Hooligan Art Community. Mahogany Opera continues to focus on increasing its philanthropic fundraising, cultivating individual donors and regional trusts in the UK areas where it works. The charity was also able to take advantage of the Theatre Tax Relief scheme.

The charity also continued to use the Government's Job Retention Scheme at the start of the year: the Executive Manager in post at the time was placed on flexible furlough in February 2021 which continued into April 2021.

Having streamlined core costs substantially in 2018-19 and 2019-20, the charity maintains a lean operating model, and overheads were further reduced in 2021-22 by giving up the charity's lease on its office premises at the Institute of Contemporary Arts; the team now all work remotely. Despite this, core costs remain a challenge to fundraise for, and the company was unsuccessful in applying to become an Arts Council England National Portfolio Organisation in 2022. Coupled with the broader economic outlook, there are few certainties in planning for the coming years, but given the charity's strong balance sheet and with the strong support of a range of organisations and individuals, the trustees are confident in the charity's future ability to continue to meet its artistic goals.

Reserves

The unrestricted reserves of the Charity comprise a General Fund and two Designated Funds. The trustees consider it prudent to maintain sufficient unrestricted reserves in the General Fund to meet a minimum of six months' core operating costs. This reflects the challenge of funding within the present economic climate, together with the need to deliver on future commitments.

In response to the variable pattern of expenditure, the Charity maintains two designated funds. One is for funds that have been received and have been allocated by the trustees to existing projects which are underway. The level of this reserve fluctuates according to the pattern of funding and the Charity's production schedules. This flexibility allows the Charity to respond to performance opportunities, the scheduling of which may be beyond the Charity's control.

The second is the John Hughes Innovation Fund, which is the combination of the legacy received in 2017/18 and the previous Future Commissions Fund. This is used for future commissions, the funding of which may be required two to three years before production; for the development of new ideas across the Charity's artistic programme; and to support Various Stages.

Investments

The Charity maintains three savings accounts for managing cash reserves and any grants awarded for future projects. These funds are split between 32-day and 95-day notice accounts and a 12-month fixed term deposit account. The remaining funds are kept in a current account with Lloyds Bank.

RISK MANAGEMENT

All significant activities undertaken are subject to a risk review as part of the initial project assessment and implementation. Major risks are identified and ranked in terms of their potential impact and likelihood. Major risks, for this purpose, are those that may have a significant effect on:

- Operational performance, including risks to staff, volunteers and visitors;
- Achievement of aims and objectives; or
- Meeting the expectations of beneficiaries or supporters.

The trustees review these risks on an ongoing basis and satisfy themselves that adequate systems and procedures are in place to manage the risks identified. Where appropriate, risks are covered by insurance. The following framework is central to ensuring adequate risk management:

- Regular monitoring of major risks;
- Embedding risk identification and assessment within operating procedures;
- A clear structure of delegated authority and control; and
- Maintaining reserves in line with set policies.

In assessing risk, the trustees recognise that some areas of work require the acceptance and management of risk if key objectives are to be achieved. The trustees have reviewed the major risks to which the Charity is exposed and identified control and mitigation procedures, under the headings of:

- Governance;
- Operational;
- Financial;

- External; and
- Compliance.

STRUCTURE, GOVERNANCE AND MANAGEMENT

At year end, there were seven trustees (directors) on the board, who have overall fiduciary responsibility for the supervision of the activities of the Charity.

Day-to-day management of the charity is delegated to the Executive Director, Bridget Rennie, and Artistic Director, Frederic Wake-Walker, who works internationally as a freelance director alongside his work with Mahogany Opera. They are supported by a freelance core team comprising an Associate Producer, Fundraising Manager and Finance Manager each working part-time. In addition, the Charity works with a range of specialist freelance staff to deliver on additional functions when appropriate

Mahogany Opera's trustees and staff reflect and champion the communities and artists with whom they work. Registered in West Cumbria, we deliver work across the country, with strong relationships and partnerships in key areas across the North of England and Scotland.

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The trustees meet at least four times a year and are available for consultation and advice on an ad hoc basis. The Finance Committee meets in advance of each quarterly Board meeting to monitor the Charity's financial position and management.

Statement of trustees' responsibilities

The trustees (who are directors of Mahogany Opera Group for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for the year. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

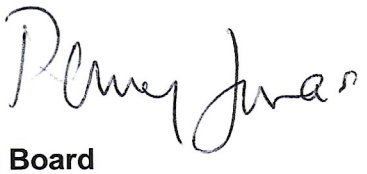
Disclosure of information to the independent examiner

Each of the persons who are trustees at the time when this trustees' report is approved has confirmed that;

- so far as that trustee is aware, there is no relevant information of which the charitable company's independent examiner is unaware, and
- that trustee has taken all the steps that ought to have been taken as a trustee in order to be aware of any information needed by the charitable company's independent examiner in connection with preparing their report and to establish that the charitable company's independent examiner is aware of that information.

In preparing this report, the trustees have taken advantage of the small companies exemptions provided by section 415A of the Companies Act 2006.

This report was approved by the Board of trustees on 8 December 2022 and signed on its behalf by



Penny Jonas
Chairman of the Board

MAHOGANY OPERA GROUP
INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF MAHOGANY OPERA GROUP

I report on the accounts of the charity for the year ended 31 March 2022, which are set out on pages 13-23.

Respective responsibilities of trustees and examiner
The trustees (who are also the directors of the Company for the purposes of Company law) are responsible for the preparation of the accounts. The trustees consider than an audit is not required for the year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed. The charity is required to prepare accrual accounts and I am qualified to undertake the examination by being a qualified member of the Institute of Chartered Accountants in England and Wales.

Having satisfied myself that the charity is not subject to audit under Company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act,
- follow procedures laid down in the general directions given by the Charity Commission under section 145(5)(b) of the 2011 Act, and
- state whether particular matters have come to my attention.

Basis of independent examiner's report
My examination was carried out in accordance with the general directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosure in the accounts and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the accounts present a 'true and fair' view' and the report is limited to those matters set out in the next statement.

Independent examiner's statement
In connection with my examination of the charity, no matter has come to my attention which gives me reasonable cause to believe that in any material respect the requirements:

(1) to keep accounting records in accordance with section 386 of the Companies Act 2006 and to prepare accounts which accord with the accounting records, comply with the accounting requirements of the Companies Act 2006, and which are consistent with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities have not been met or
(2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



Michael Kyriakides FCA
8 December 2022

Michael Kyriakides
7 Forest Road
Sutton
Surrey
SM3 9NT

MAHOGANY OPERA GROUP
STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING AN INCOME & EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2022

	Note	2022 Unrestricted funds £	2022 Restricted funds £	Total funds £
Income from:				
Donations and legacies	2	39,855	138,636	178,491
Charitable activities	3	27,241	-	27,241
Investment	4	62	-	62
Other	5	10,423	-	10,423
Total Income		**77,581**	**138,636**	**216,217**
Expenditure on:				
Raising funds	7	16,645	-	16,645
Charitable activities	8	66,531	114,652	181,183
Total expenditure		**83,176**	**114,652**	**197,828**
Net income/(expenditure)		(5,595)	23,984	18,389
Transfers between funds		-	-	-
Net movement in funds		**(5,595)**	23,984	**18,389**
Reconciliation of funds:				
Total funds brought forward		365,842	-	365,842
Total funds carried forward		**360,247**	**23,984**	**384,231**

All gains and losses arising in the year have been included in the Statement of Financial Activities and arise from continuing operations.

The notes on pages 16 to 23 form part of these financial statements

MAHOGANY OPERA GROUP
STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING AN INCOME & EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2021

		2021		
	Note	Unrestricted funds £	Restricted funds £	Total funds £
Income from:				
Donations and legacies	2	53,101	46,619	99,720
Charitable activities	3	10,000	-	10,000
Investment	4	296	-	296
Other	5	14,382	-	14,382
Total Income		**77,779**	**46,619**	**124,398**
Expenditure on:				
Raising funds	7	16,041	-	16,041
Charitable activities	8	100,981	46,619	147,600
Total expenditure		**117,022**	**46,619**	**163,641**
Net income/(expenditure)		(39,243)	-	(39,243)
Transfers between funds		-	-	-
Net movement in funds		**(39,243)**	-	**(39,243)**
Reconciliation of funds:				
Total funds brought forward		405,085	-	405,085
Total funds carried forward		**365,842**	**-**	**365,842**

All gains and losses arising in the year have been included in the Statement of Financial Activities and arise from continuing operations.

The notes on pages 16 to 23 form part of these financial statements.

MAHOGANY OPERA GROUP
BALANCE SHEET
AS AT 31 MARCH 2022

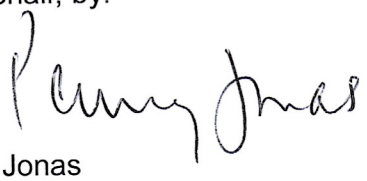
COMPANY REGISTRATION NUMBER 03508706

	Note	2022 £	2021 £
CURRENT ASSETS			
Debtors	15	20,527	39,881
Cash at bank and in hand		394,339	411,280
		414,866	451,161
CREDITORS: amounts due within one year	16	(30,635)	(85,319)
NET ASSETS		384,231	365,842
Funds	18		
Restricted funds		23,984	-
Unrestricted funds:			
General funds		60,527	242,463
John Hughes Innovation Fund		249,767	120,000
Designated funds		49,953	3,379
		384,231	365,842

The Trustees consider that the Company is entitled to exemption from the requirement to have an audit under the provisions of section 477 of the Companies Act 2006 ("the Act") and members have not required the Company to obtain an audit for the year in question in accordance with section 476 of the Act.

The Trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and for preparing financial statements which give a true and fair view of the state of affairs of the Company as at 31 March 2022 and of its net income for the year in accordance with the requirements of sections 394 and 395 of the Act and which otherwise comply with the requirements of the Act relating to financial statements, so far as applicable to the Company . The financial statements have been prepared in accordance with the special provisions relating to companies subject to the small companies regime within Part 15 of the Companies Act 2016.

The financial statements were approved by the trustees on 8th December 2022 and signed on their behalf, by:



Penny Jonas
Chair
The notes on pages 16 to 23 form part of these financial statements

1 ACCOUNTING POLICIES

The principal accounting policies are summarised below. The accounting policies have been applied consistently throughout the year.

(a) Accounting convention

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) (Charities SORP FRS 102), and the Charotoes Act 2011. The charity constitutes a public benefit entity as defined by FRS 102.

(b) Statutory information

The Mahogany Opera Group is a charitable company limited by guarantee, and is incorporated in England & Wales. The resgistered office address is Rosehill Theatre, Whitehaven, CA28 6SE.

(c) Going concern

The Trustees have considered the appropriateness of the going concern assumption and believe it is appropriate to prepare the financial statements on this basis due to the Trust's level of reserves and agreed funding. In making this assessment the Trustees have paid due regard to both the financial and operational risks arising from the Coronavirus (COVID-19) pandemic.

(d) Income

All income is recognised in the Statement of Financial Activities (SOFA) when the charity is legally entitled to the income and the amount can be quantified with reasonable certainty. Income is not shown net of expenditure. The following specific policies are applied to categories of income.

- Voluntary income is received by way of grants, donations and gifts and is included in the SOFA when receivable. Grants, where entitlement is not conditional on the delivery of a specific performance by the charity, are recognised when the charity becomes unconditionally entitled to the grant.

– Investment income is included when receivable.

- Income from grants where related to performance and specific deliverables, are accounted for as the charity earns the right to consideration by its performance.

- Theatre income is included in income in the period in which the relevant activity took place

- Project specific funding, when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, is included in the income of restricted funds when receivable

1 ACCOUNTING POLICIES (Continued)

(e) Expenditure

All expenditure is accounted for on an accruals basis and is stated net of VAT. Costs of generating funds are those costs incurred in attracting voluntary income.

Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs which can be directly allocated to activities and those costs of an indirect nature necessary to support them.

Governance costs are those incurred in connection with compliance with constitutional and statutory requirements.

Costs are allocated between the expenditure categories of the SOFA based on usage of the resource.

Where costs cannot be directly allocated they are apportioned on an appropriate basis and recognised in SOFA.

(f) Leased assets

Rentals payable under operating leases are charged to the SOFA on a straight line basis over the period of the lease.

(g) Fund accounting

The charity has three distinct types of fund in its balance sheet:-

- Unrestricted, or general, funds arising from the accumulated surplus from its various activities.
- Restricted funds representing balances to be spent on particular activities as specified by the donor.
- Designated funds are funds set aside by the Board of Trustees for a specific purpose. the income and expenditure are shown in the SOFA.

The assets and liabilities representing each fund are shown in the notes to the accounts.

(h) Pensions

The charity participates in the NEST pension scheme, a defined contribution pension scheme. Payments of £1,172 were made to the scheme during the year.

(i) Taxation

No provision is made in these accounts for corporation tax as the charity is exempt from such taxes as a result of having registered with the Charity Commission.

1 ACCOUNTING POLICIES (Continued)

(j) Cash at bank and in hand

Cash at bank and in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar amount.

(k) Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement value.

(l) Deferred Income

Grants that are received during the year but relate to a future period are classified as deferred income. Where income relates to a period of time, the time apportioned amount relating to the following year is also classified as deferred income.

2 Income from Donations and legacies

Year to 31 March 2022	Unrestricted 2022 £	Restricted 2022 £	Total 2022 £
Grants			
Arts Council England (Culture Recovery Fund)	-	30,912	**30,912**
Arts Council England (Snappy Opera Festival)	-	23,218	**23,218**
John Ellerman Foundation	30,000	-	**30,000**
The Foyle Foundation	-	25,000	**25,000**
British Council	-	23,984	**23,984**
Didymus Trust	-	5,000	**5,000**
D'Oyly Carte	-	5,000	**5,000**
Nicholas Berwin Charitable Trust	-	5,000	**5,000**
Scops Arts	-	5,000	**5,000**
Three Monkies Trust	-	5,000	**5,000**
Victoria Wood Foundation	-	5,000	**5,000**
John S Cohen Foundation	-	2,500	**2,500**
Chapman Trust	-	2,000	**2,000**
HMRC - Job Retention Scheme	-	1,022	**1,022**
	30,000	138,636	**168,636**
Donations			
Individual Giving	3,167	-	**3,167**
Friends & Directors' Circle	6,688	-	**6,688**
	39,855	138,636	**178,491**

2 Income from Donations and legacies (continued)

Year to 31 March 2021	Unrestricted 2021 £	Restricted 2021 £	Total 2021 £
Grants			
John Ellerman Foundation	30,000	-	**30,000**
Garfield Weston Foundation	15,000	-	**15,000**
Nicholas Berwin Charitable Trust	-	5,000	**5,000**
Marchus Trust	-	3,500	**3,500**
The Vaulkhard Douglas-Home Music Trust	-	5,000	**5,000**
PRS Foundation	-	10,490	**10,490**
Finn Family Fund	-	2,500	**2,500**
RVW Trust	-	500	**500**
Dunedin Consort	-	3,585	**3,585**
HMRC - Job Retention Scheme	-	2,093	**2,093**
	45,000	32,668	**77,668**
Donations			
Individual Giving	2,853	13,951	**16,804**
Friends & Directors' Circle	5,248	-	**5,248**
	53,101	46,619	**99,720**

3 Income from charitable activities

	Unrestricted 2022 £	Unrestricted 2021 £
Theatre income		
Year of Snappy Operas	15,850	10,000
Snappy Opera EIF partnership	11,391	-
	27,241	**10,000**

4 Investment income

	Unrestricted 2022 £	Unrestricted 2021 £
Bank Interest	62	296
	62	**296**

5 Other income

	Unrestricted 2022 £	Unrestricted 2021 £
Theatre tax relief	10,422	14,382
Other income	1	-
	10,423	**14,382**

Theatre Tax relief Scheme is available on qualifying pre-production expenditure.

6 Donated goods, facilities and services

No goods or services were received with a recognisable value.

7 Fundraising costs

Year to 31 March 2022	Unrestricted 2022 £	Restricted 2022 £	Total 2022 £
Staff and related costs	14,899	-	**14,899**
Allocated support costs	1,746	-	**1,746**
Total 2022	**16,645**	**-**	**16,645**
Total 2021	16,041	-	16,041

8 Analysis of Charitable Expenditure by type

Year to 31 March 2022	Staff Costs 2022 £	Direct Costs 2022 £	Support Costs 2022 £	Total 2022 £
Theatre production / project costs				
Artists/ production/ touring/ preparation	72,547	80,369	17,919	170,836
Marketing	-	9,262	1,085	10,347
Total	**72,547**	**89,632**	**19,004**	**181,183**

Year to 31 March 2021	Staff Costs 2021 £	Direct Costs 2021 £	Support Costs 2021 £	Total 2021 £
Theatre production / project costs				
Artists/ production/ touring/ preparation	64,717	53,285	13,452	131,454
Marketing	-	14,494	1,652	16,146
Total	**64,717**	**67,779**	**15,104**	**147,600**

Analysis of Charitable Expenditure by fund

	Unrestricted 2022 £	Restricted 2022 £	Total 2022 £
Theatre production / project costs			
Artists/ production/ touring/ preparation	56,184	114,652	**170,836**
Marketing	10,347	-	**10,347**
Total	**66,531**	**114,652**	**181,183**

	Unrestricted 2021 £	Restricted 2021 £	Total 2021 £
Theatre production / project costs			
Artists/ production/ touring/ preparation	84,835	46,619	**131,454**
Marketing	16,146	-	**16,146**
Total	**100,981**	**46,619**	**147,600**

9 Support costs

	2022 £	2021 £
Office costs	**16,116**	11,819
Bookkeeping	**3,180**	4,050
Bank charges	**470**	50
Governance	**984**	826
	20,750	16,745

The accounting policy adopted for the apportionment of costs between activities is based on the total cost of each activity.

10 Operating Surplus/(Deficit)

is stated after charging

	2022	2021
	£	£
Auditors' remuneration		
-independent examinator's fees	825	825
	825	825

11 Staff Costs

	2022	2021
	£	£
Wages and salaries	40,692	33,435
National insurance	-	-
Pension costs	1,172	1,562
Temporary contractor costs	45,583	44,120
	87,446	79,117

There were no employees (2021: £Nil) who received emoluments (excluding employer pension costs) of more than £60,000

The key management personnel of the Charity, comprise the trustees, Chief Executive and Artistic Director (freelance). The total employee benefits of the key management personnel of the charity were £72,547 (2021: £64,717).

The Charity trustees were not paid or received any other benefits from employment with the Charity or its subsidiary in the year (2021: £nil). One trustee was reimbursed expenses of £1,843 during the year (2021: £nil). No charity trustee received payment for professional or other services supplied to the charity (2021: £nil).

The average monthly number of employees during the year was 1.5 (2021: 1.5)

Average head count in the year		2022 Number	2021 Number
The parts of the charity in which the employees work	Production	2	2

12 Defined contribution pension scheme

	2022	2021
	£	£
Amount of contributions recognised in the SOFA as an expense	1,172	1,562

The company operates a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. Pension costs are allocated to restricted funds as part of gross salary costs where funds cover salaried posts.

13 Related party transactions

There were no related party transactions requiring disclosure during the year

14 Corporation tax

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

15 Debtors

Debtors falling due < 1 year

	2022	2021
	£	£
Trade debtors	**12,000**	-
Prepayments and accrued income	**8,110**	36,600
VAT recoverable	**417**	3,281
	20,527	39,881

16 Creditors: amounts falling due within one year

	2022	2021
	£	£
Trade creditors	**16,543**	14,940
Social security and other taxes	**-**	193
Accruals	**7,983**	12,787
Deferred income	**6,109**	57,399
	30,635	85,319

17 Deferred income

	2022	2021
	£	£
Balance as at 1 April 2021	57,399	-
Amount released to income	(57,399)	-
Amount deferred in the year	6,109	57,399
Balance as at 31 March 2022	**6,109**	**57,399**

Deferred income relates to theatrical income and grant income received in advance.

18 Analysis of charitable funds

Analysis of movements in funds

Year ended 31 March 2022	**At 1 April 2021**	**Income**	**Expenditure**	**Transfers**	**At 31 March 2022**
	£	£	£	£	£
Unrestricted funds					
General funds	242,463	77,581	83,176	(176,341)	**60,527**
Designated funds:					
- John Hughes Innovation Fund	120,000	-	-	129,767	**249,767**
- Future projects	3,379	-	-	46,574	**49,953**
- Future commissions	-	-	-	-	-
Total unrestricted funds	365,842	77,581	83,176	-	**360,247**
Restricted funds					
Arts Council CRF	-	30,912	30,912		-
Year of Snappy Operas	-	77,718	77,718	-	-
Rolf Hind commission	-	5,000	5,000	-	-
Hooligan (British Council)	-	23,984	-	-	23,984
HMRC - Job Retention Scheme	-	1,022	1,022	-	-
Total restricted funds	-	138,636	114,652	-	**23,984**
Total funds	**365,842**	**216,217**	**197,828**	-	**384,231**

18 Analysis of charitable funds (continued)

Analysis of movements in funds

Year ended 31 March 2021	At 1 April 2020 £	Income £	Expenditure £	Transfers £	At 31 March 2021 £
Unrestricted funds					
General funds	281,706	77,779	117,022	-	**242,463**
Designated funds:					
- John Hughes Innovation Fund	120,000	-	-	-	**120,000**
- Future projects	3,379	-	-	-	**3,379**
- Future commissions	-	-	-	-	-
Total unrestricted funds	405,085	77,779	117,022	-	**365,842**
Restricted funds					
Year of Snappy Operas	-	10,490	10,490	-	-
New Commission	-	20,036	20,036	-	-
Various Stages	-	14,000	14,000	-	-
HMRC - Job Retention Scheme	-	2,093	2,093	-	-
Total restricted funds	-	46,619	46,619	-	**-**
Total funds	**405,085**	**124,398**	**163,641**	-	**365,842**

Description of purpose of designated funds

John Hughes Innovation Fund: The trustees have brought together the legacy received in 2017/2018 with the Future commissions fund to create the John Hughes Innovation Fund. This will be used for future commissions, the funding of which may be required two to three years before its production; development of new ideas across the Company's artistic programme; and to support Various Stages.

Future projects: Funds were transferred from General Funds for to Future projects for specific projects in 2022/23.

Description of purpose of restricted funds

Arts Council England awarded a grant through their Cultural Recovery Fund programme to sustain core costs in the context of reduced income due to the COVID-19 pandemic.

Arts Council England, Foyle Foundation and several smaller trusts awarded restricted grants in support of the Year of Snappy Operas in 2020/21 and 2021/22.

Nicholas Berwin Charitable Trust awarded a grant to support the development of a new commission from Rolf Hind.

British Council awaded a grant through their UK/Ukraine Season of Culture programme to support a partnership project with Hooligan Art Community.

19 Analysis of net assets by fund

	Unrestricted funds £	Restricted funds £	Total funds at 31 March 2022 £	Total funds at 31 March 2021 £
Fund balances are represented by				
Net Current assets	360,247	23,984	384,231	365,842
	360,247	**23,984**	**384,231**	**365,842**

MAHOGANY OPERA GROUP

England & Wales - Charity number 1070013

Accounts

Registered Company Number: 03508706
Charity Registration Number: 1070013

Mahogany Opera Group

(Company Limited by Guarantee)

Trustees Report and Financial Statements

For the year ended 31 March 2021

MAHOGANY OPERA GROUP

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MAHOGANY OPERA GROUP
REFERENCE AND ADMINISTRATION DETAILS
FOR THE YEAR ENDED 31 MARCH 2021

Constitution
The Company is incorporated under the Companies Act, Company number 03508706 and its governing document is its Memorandum and Articles of Association. The Company is a registered charity, number 1070013.

Directors and trustees
The directors of the Company are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees.
As set out in the Articles of Association, the trustees are appointed by the trustees or by the Company's members at a general meeting.

Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustee meetings.

The trustees during the year and since the year end, were:
Katie Bradford (appointed 10 June 2021)
David Bernstein
Amy Challen (appointed 4 March 2021)
Ian Hamilton
Penny Jonas (Chair)
Professor Ludmilla Jordanova (resigned 3 November 2021)
Dwight Pile-Gray (appointed 4 March 2021)
Ava Podgorski (appointed 10 June 2021)

Company Secretary
Bridget Rennie (appointed 8 November 2021)

Artistic Director
Frederic Wake-Walker

Executive Director
Bridget Rennie (appointed 2 November 2021)

Independent Examiner
Michael Kyriakides

Bankers
Lloyds Bank Plc, Villiers House, 48-49 Strand, London WC2N 5LL.

Solicitors
Weil, Gotshal & Manges (London) LLP, 110 Fetter Lane, London, EC4A 1AY.

Operation address
Institute of Contemporary Arts, 12 Carlton House Terrace, London SW1Y 5AH.

Registered office
Rosehill Theatre, Whitehaven, CA28 6SE.

The trustees present their report and financial statements for the year ended 31 March 2021.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the Company's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice" applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland, including the adoption of the amendments issued in December 2017 (FRS 102).

The trustees confirm that they complied with the duty in Section 4 of the Charities Act 2011 to have due regard to the Charity's Commission general guidance on public benefit "Charities and Public Benefit". The Trustees' Report clearly sets out the charitable objectives, current activities and how they benefit the public.

PRINCIPAL ACTIVITY

The charitable objects of Mahogany Opera Group are:

> to promote, maintain, improve and advance education, by the encouragement of the arts, but particularly the arts of drama, music, signing, mime, dance and to formulate, prepare and establish schemes thereof provided that all objects of the company shall be of a charitable nature.

Mahogany Opera Group is a leading commissioner and producer of new opera and music theatre. Since 2014, Mahogany Opera has created 19 new **commissions** and toured them extensively across the UK and internationally, receiving many accolades and awards for its boundary-pushing and inclusive work. The Company's vision and artistic programme is defined by Artistic Director Frederic Wake-Walker in collaboration with a broad range of artists, collaborators and creative partners from international festivals, regional venues, music education hubs, universities and orchestral ensembles.

Mahogany Opera's ten-minute **Snappy Operas** have been developed with and performed by primary school children alongside professional artists. The Snappy Opera programme delivers in-school activity, teacher training and public performances in communities across the UK. **Various Stages** is Mahogany Opera's Research & Development programme of open calls, workshops, public showcases, discussions, feedback sessions and mentoring support. It has been a platform for the creative development of over one hundred artists in the last six years. In 2021 Mahogany Opera launched **Meet Me @ Mahogany**, its virtual open house, an online forum for transformational thinking - sharing insights, experiences and opening up discussion around the Company's creative practice.

Beyond the work itself, Mahogany Opera is a creative space for the development of new ideas and the sparking of new connections – a place where people can encounter music and theatre for the first time, where artists can forge new creative relationships and where time is given for research, reflection and discussion. The organisation's approach is deeply collaborative and defined by people – by a belief that everyone involved has a creative role to play and that includes, crucially, the audience.

There are seven trustees on the board. Frederic Wake-Walker is based in Berlin and works internationally as a freelance director alongside his work with Mahogany Opera. The current Mahogany Opera team consists of a full-time Executive Director; with a freelance Associate

Producer, Fundraising Manager and Finance Manager each working part-time. The individual team members are currently based in London, Huddersfield, Glasgow and Cumbria, offering a unique perspective when building partnerships and creating work. Mahogany Opera's trustees and staff reflect and embrace the communities and artists with whom they work, right across the UK, with increasing presence in the North of England, while also embracing an international perspective.

Mahogany Opera Group is a registered charity (No.1070013) and a company limited by guarantee (No. 03508706).

As a registered charity, Mahogany Opera is immensely grateful for the generous contributions of trusts & foundations and individuals, without whose support its work would not be possible.

ACHIEVEMENTS AND PERFORMANCE

Mahogany Opera's activity in 2020-21 was delivered in light of the Covid-19 crisis and in accordance with Government restrictions and public health guidelines.

Snappy Operas

Mahogany Opera's Snappy Opera Festival was planned to be delivered in financial year 2020-21 but due to the pandemic was delayed into financial years 2021-22 and 2022-23 to be delivered as the 'Year of Snappy Operas'. The 'Year of Snappy Operas' will see Mahogany Opera work with schools in Sussex, Hull, Leicester, North Tyneside and Edinburgh in partnership with the Villages Music Festival (Sussex), Music Education Hubs in Hull, Leicester and North Tyneside and Edinburgh International Festival from June 21 – July 22. A minimum of 21 groups (across 21 schools) will be engaged, with the aim of working with 25 groups totalling around 750 children. Training will also be provided for artists and teachers involved in the project.

Two new Snappy Operas were commissioned during the 2020-21 financial year by composers Pippa Murphy and Raymond Yiu and writers Karine Polwart and Russell Plows in partnership with North Tyneside Music Education Hub and Hull Music Service. These two new operas will premiere during the 'Year of Snappy Operas'. The commissioning process was adapted to deal with the impacts of Covid-19 with development and workshop activity taking place remotely and online with children in schools.

Despite having to pause most in-person activity, Mahogany Opera continued to develop its training for artists delivering the Snappy Opera programme and for participating teachers. Online introductory sessions were built into the recruitment process for delivery artists for the Year of Snappy Operas and a supplementary written guide to accompany the Snappy Opera teacher training was developed.

Commissions

During the year 2020-21 Mahogany Opera was a co-commissioner of Dido's Ghost, a new opera by composer Errollyn Wallen and writer Wesley Stace. Co-commissioned with the Barbican, Buxton International Festival, Philharmonia Baroque Orchestra & Chorale and lead commissioner, Dunedin Consort, Dido's Ghost reframes, illuminates and expands Purcell's Dido and Aeneas, which is performed in its entirety as a flashback within the opera. Performed on period instruments, by Dunedin Consort, Dido's Ghost bridges the gap between worlds, as past blurs into present and memory becomes emotion in this ambitious new commission.

Mahogany Opera supported the development of the piece through workshops held in October 2020. Dido's Ghost opened at the Barbican in June 2021 directed by Mahogany Opera Artistic Director Frederic Wake-Walker. Further performances took place at Buxton International Festival and Edinburgh International in Summer 2021.

Various Stages

Mahogany Opera supported the development of two new projects through seed commissions - Rumi Passion (Sky in a Small Cage) supported by the Nicholas Berwin Charitable Trust and Hildegard: Visions supported by the Marchus Trust and RVW Trust.

Rumi Passion (Sky in a Small Cage) is conceived as a contemporary staged oratorio – telling the story of the life of the Sufi poet, Rumi – and focussing on his relationship with master, music and love, Shames who was (it is suspected) murdered at the hands of Rumi's brothers. The story will be told with music by Rolf Hind and words written specifically by poet, Dante Micheaux, together with translations of Rumi's own poetry. A multi-disciplinary cast and mixed ensemble will bring each tableaux to life using song, musical interludes and dance. Workshops are planned for the Spring of 2022.

Hildegard Visions is an immersive piece created by multi-disciplinary artist Nwando Ebizie. Mapping the structure of the rites of passage experienced by Hildegard von Bingen and connecting Hildegard's visions with Nwando's own condition Visual Snow, the piece will be a multi-sensory event that incorporates sounds, scent, taste, colour in three different spaces; a herb garden, a hammam and concert space. The project featured as part of Mahogany Opera's Various Stages festival in 2019-20 and this second phase of research helped to develop an installation (Extreme Unction Vol.2) which was exhibited at East Street Arts, Leeds in June 2021. Mahogany Opera plans to fully commission the work in 2022 with opening performances taking place in the Summer of 2023.

Website

Mahogany Opera commissioned designers Silk Pearce to develop a new website for the organisation. The previous website had been in use for six years and developed during the Company's rebrand in 2014 when The Opera Group merged with Mahogany Opera. The new website reflects the organisation as it is now and integrates the previous rebrand undertaken by Silk Pearce. The site is optimised for use on mobile phones and tablets and has introduced an easier-to-use content management system. The site has more life and movement and has created a new online home for Mahogany Opera's work. The new website was launched at the end of August 2021.

COVID-19

The Covid-19 crisis had a significant impact on the delivery of Mahogany Opera's programme during the 2020-21 financial year: the majority of the Company's work takes place either in schools or in collaboration with artists, which has been difficult or impossible since the crisis began. While fundraising activities continued, they were inevitably impacted by the crisis and the restrictions on operations.

The Company remains financially resilient, maintaining a healthy reserves position. Successful fundraising for Dido's Ghost and the Snappy Opera programme, including ongoing support from the Foyle Foundation, helped the Company to plan for the future.

FINANCIAL REVIEW

The Statement of Financial Activities (including Income and Expenditure Account), Balance Sheet, together with the notes thereon are set out on pages 10 to 20.

The Statement covers the 12 months from 1 April 2020 to 31 March 2021.

Total income for the year amounted to £124,398 (2019/20 £230,827) of which £46,619 (2019/20 £116,053) was restricted. Total expenditure for the year was £163,641 (2019/20 £239,386), of which £46,619 (2019/20 £142,553) was restricted.

The Company's income for the 2020-21 financial year was adversely impacted by a reduction in funding as a result of delays to the delivery of activity and in performance income due to Covid-19. This was partially offset by reduced project spending. This resulted in a deficit of £39,243 for the financial year (2019/20 £8,559 deficit). The Company, however, maintains a strong reserves position, with unrestricted funds of £365,842 at 31 March 2021 (2019/20 £405,085).

Over the year appropriate changes were made to keep the Company financially secure. Activity was delayed due to the pandemic, but the Company looked to the future by raising income for the development and commissioning of four new pieces of work. This also connected Mahogany Opera with new funders, such as The Marchus Trust. The Company utilised the Government's Job Retention Scheme for part of the year: the Executive Manager was placed on flexible furlough for February and March 2021 which continued into April 2021.

Strong support was received from a number of trusts and foundations, with welcome continued support from the Ellerman Foundation and new support from the Garfield Weston Charitable Trust for Core. The Foyle Foundation and Arts Council England will continue to support the Snappy Opera programme in 2021-22, and the PRS for Music Foundation continued to support the organisation's work with composers. The Dido's Ghost commission attracted some significant gifts from individual donors and precipitated an update to the Company's individual giving strategy which will be launched in 2021-22. Mahogany Opera continues to focus on increasing its philanthropic fundraising, cultivating individual donors and regional trusts in the UK areas where it tours. The Company was able to take advantage of the Theatre Tax Relief scheme.

Over the 2018-19 and 2019-20 financial years core costs were reduced substantially as a result of refocussing the Company's programme. While the trustees and the executive team continue to seek to identify possible cost savings, further substantial cost reductions could pose a significant threat to continued operations and the delivery of the Company's charitable goals. However, and despite the ongoing uncertainty around when activities will fully resume, given the Company's strong balance sheet and with the support of the Ellerman Foundation and others the trustees are confident in the Company's future ability to continue to meet its artistic goals.

Reserves

The unrestricted reserves of the Company comprise a General Fund and two Designated Funds. The trustees consider it prudent to maintain sufficient unrestricted reserves in the General Fund to meet a minimum of six months' core operating costs. This reflects the challenge of funding within the present economic climate, together with the need to deliver on future commitments.

In response to the variable pattern of expenditure, the Company maintains two designated funds. One is for funds that have been received and allocated by the trustees to existing projects which are underway, but the costs of which are to be borne in subsequent accounting periods. The level of this reserve fluctuates according to the pattern of funding and the Company's production schedules. This flexibility allows the Company to respond to performance opportunities, the scheduling of which may be beyond the Company's control.

The second is the John Hughes Innovation Fund, which is the combination of the legacy received in 2017-18 and the previous Future Commissions Fund. This is used for future commissions, the funding of which may be required two to three years before production, for the development of new ideas across the Company's artistic programme, and to support Various Stages.

Investments
The Company maintains a savings account for managing cash reserves and any grants awarded for future projects. These funds are kept on instant access or short notice as appropriate. The remaining funds are kept in a 32-day Notice Account with Lloyds Bank.

RISK MANAGEMENT

All significant activities undertaken are subject to a risk review as part of the initial project assessment and implementation. Major risks are identified and ranked in terms of their potential impact and likelihood. Major risks, for this purpose, are those that may have a significant effect on:

- Operational performance, including risks to staff, volunteers and visitors;
- Achievement of aims and objectives; or
- Meeting the expectations of beneficiaries or supporters.

The trustees review these risks on an ongoing basis and satisfy themselves that adequate systems and procedures are in place to manage the risks identified. Where appropriate, risks are covered by insurance. The following framework is central to ensuring adequate risk management:

- Regular monitoring of major risks;
- Embedding risk identification and assessment within operating procedures;
- A clear structure of delegated authority and control; and
- Maintaining reserves in line with set policies.

In assessing risk, the trustees recognise that some areas of work require the acceptance and management of risk if key objectives are to be achieved. The trustees have reviewed the major risks to which the Company is exposed and identified control and mitigation procedures, under the headings of:

- Governance;
- Operational;
- Financial;
- External; and
- Compliance.

STRUCTURE, GOVERNANCE AND MANAGEMENT

The trustees (directors), who numbered six at the end of the period, seven currently, have

overall fiduciary responsibility for the supervision of the activities of the Company. The Artistic Director and Executive Director are currently responsible for day-to-day management of the Company.

Artistic initiation, planning and development is led by the Artistic Director. The Artistic Director is engaged in that role, on a part-time freelance basis, as he is when directing the Company's productions.

The new role of Executive Director has increased responsibility; reporting directly to the board alongside the Artistic Director and leading the organisation on all strategic, financial and administrative duties. The new Executive Director has strong fundraising and communication skills and will develop Mahogany Opera's three strands (Commissioning, Snappy Operas and Various Stages) on a more sustainable and on-going footing.

The Company's activity is supported by a freelance Associate Producer (Snappy Operas), freelance Fundraising Manager and a freelance Finance Manager. In addition, the Company works with a range of specialist freelance staff to deliver on producing, fundraising, project management, education, PR when appropriate.

The trustees meet at least four times a year and are available for consultation and advice on an ad hoc basis. The Finance Committee meets in advance of each quarterly Board meeting to monitor the Company's financial position and management.

Statement of trustees' responsibilities

The trustees (who are directors of Mahogany Opera Group for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for the year. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Disclosure of information to the independent examiner

Each of the persons who are Trustees at the time when this Trustees' report is approved has confirmed that;

- so far as that Trustee is aware, there is no relevant information of which the charitable company's independent examiner is unaware, and
- that Trustee has taken all the steps that ought to have been taken as a Trustee in order to be aware of any information needed by the charitable company's independent examiner in connection with preparing their report and to establish that the charitable company's independent examiner is aware of that information.

In preparing this report, the Trustees have taken advantage of the small companies exemptions provided by section 415A of the Companies Act 2006.

This report was approved by the Board of Trustees on 2 December 2021 and signed on its behalf by



Penny Jonas
Chairman of the Board

MAHOGANY OPERA GROUP
INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF MAHOGANY OPERA GROUP

I report on the accounts of the charity for the year ended 31 March 2021, which are set out on pages 10-20.

Respective responsibilities of trustees and examiner
The trustees (who are also the directors of the Company for the purposes of Company law) are responsible for the preparation of the accounts. The trustees consider than an audit is not required for the year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed. The charity is required to prepare accrual accounts and I am qualified to undertake the examination by being a qualified member of the Institute of Chartered Accountants in England and Wales.

Having satisfied myself that the charity is not subject to audit under Company law and is eligible for independent examination, it is my responsibility to:

- Examine the accounts under section 145 of the 2011 Act.
- To follow procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act, and
- to state whether particular matters have come to my attention.

Basis of independent examiner's report
My examination was carried out in accordance with the general directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosure in the accounts and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the accounts present a 'true and fair' view' and the report is limited to those matters set out in the next statement.

Independent examiner's statement
In connection with my examination of the charity, no matter has come to my attention:

(1) which gives me reasonable cause to believe that in any material respect the requirements:
to keep accounting records in accordance with section 386 of the Companies Act 2006 and to prepare accounts which accord with the accounting records, comply with the accounting requirements of the Companies Act 2006, and which are consistent with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities have not been met or
(2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



Michael Kyriakides FCA
2 December 2021

Michael K
7 Forest Road
Sutton
Surrey
SM3 9NT

MAHOGANY OPERA GROUP
STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING AN INCOME & EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2021

		2021		
	Note	Unrestricted funds £	Restricted funds £	Total funds £
Income from:				
Donations and legacies	2	53,101	46,619	99,720
Charitable activities	3	10,000	-	10,000
Investment	4	296	-	296
Other	5	14,382	-	14,382
Total Income		**77,779**	**46,619**	**124,398**
Expenditure on:				
Raising funds	7	16,041	-	16,041
Charitable activities	8	100,981	46,619	147,600
Total expenditure		**117,022**	**46,619**	**163,641**
Net income/(expenditure)		(39,243)	-	(39,243)
Transfers between funds		-	-	-
Net movement in funds		**(39,243)**	-	**(39,243)**
Reconciliation of funds:				
Total funds brought forward		405,085	-	405,085
Total funds carried forward		**365,842**	**-**	**365,842**

All gains and losses arising in the year have been included in the Statement of Financial Activities and arise from continuing operations.

The notes on pages 13 to 20 form part of these financial statements

MAHOGANY OPERA GROUP
STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING AN INCOME & EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2020

		2020		
	Note	Unrestricted funds £	Restricted funds £	Total funds £
Income from:				
Donations and legacies	2	56,545	116,053	172,598
Charitable activities	3	23,188	-	23,188
Investment	4	2,574	-	2,574
Other	5	32,467	-	32,467
Total Income		**114,774**	**116,053**	**230,827**
Expenditure on:				
Raising funds	7	14,775	-	14,775
Charitable activities	8	82,058	142,553	224,611
Total expenditure		**96,833**	**142,553**	**239,386**
Net income/(expenditure)		17,941	(26,500)	(8,559)
Transfers between funds		-	-	-
Net movement in funds		**17,941**	**(26,500)**	**(8,559)**
Reconciliation of funds:				
Total funds brought forward		387,144	26,500	413,644
Total funds carried forward		**405,085**	**-**	**405,085**

All gains and losses arising in the year have been included in the Statement of Financial Activities and arise from continuing operations.

The notes on pages 13 to 20 form part of these financial statements.

MAHOGANY OPERA GROUP **COMPANY REGISTRATION NUMBER 03508706**
BALANCE SHEET
AS AT 31 MARCH 2021

	Note	2021 £	2020 £
CURRENT ASSETS			
Debtors	**15**	39,881	32,509
Cash at bank and in hand		411,280	410,290
		451,161	442,799
CREDITORS: amounts due within one year	**16**	(85,319)	(37,714)
NET ASSETS		365,842	405,085
Funds	**18**		
Restricted funds		-	-
Unrestricted funds:			
General funds		242,463	281,706
Designated funds			
John Hughes Innovation Fund		120,000	120,000
Future Projects		3,379	3,379
		365,842	405,085

The Trustees consider that the Company is entitled to exemption from the requirement to have an audit under the provisions of section 477 of the Companies Act 2006 ("the Act") and members have not required the Company to obtain an audit for the year in question in accordance with section 476 of the Act.

The Trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and for preparing financial statements which give a true and fair view of the state of affairs of the Company as at 31 March 2021 and of its net expenditure for the year in accordance with the requirements of sections 394 and 395 of the Act and which otherwise comply with the requirements of the Act relating to financial statements, so far as applicable to the Company . The financial statements have been prepared in accordance with the special provisions relating to companies subject to the small companies regime within Part 15 of the Companies Act 2016.

The financial statements were approved by the trustees on 2 December 2021 and signed on their behalf, by:



Penny Jonas
Chair
The notes on pages 13 to 20 form part of these financial statements

1 ACCOUNTING POLICIES

The principal accounting policies are summarised below. The accounting policies have been applied consistently throughout the year.

(a) Accounting convention

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) (Charities SORP FRS 102), and the Charotoes Act 2011. The charity constitutes a public benefit entity as defined by FRS 102.

(b) Statutory Information

The Mahogany Opera Group is a charitable company limited by shares, and is incorporated in England & Wales. The registered office address is Rosehill Theatre, Whitehaven, CA28 6SE..

(c) Going concern

The Trustees have considered the appropriateness of the going concern assumption and believe it is appropriate to prepare the financial statements on this basis due to the Trust's level of reserves and agreed funding.

(d) Income

All income is recognised in the Statement of Financial Activities (SOFA) when the Charity is legally entitled to the income and the amount can be quantified with reasonable certainty. Income is not shown net of expenditure. The following specific policies are applied to categories of income.

- Voluntary income is received by way of grants, donations and gifts and is included in the SOFA when receivable. Grants, where entitlement is not conditional on the delivery of a specific performance by the charity, are recognised when the charity becomes unconditionally entitled to the grant.

– Investment income is included when receivable.

- Income from grants where related to performance and specific deliverables, are accounted for as the charity earns the right to consideration by its performance.

- Theatre income is included in income in the period in which the relevant activity took place

- Project specific funding, when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, is included in the income of restricted funds when receivable.

1 ACCOUNTING POLICIES (Continued)

(e) Expenditure

All expenditure is accounted for on an accruals basis and is stated net of VAT. Costs of generating funds are those costs incurred in attracting voluntary income.

Charitable expenditure comprises those costs incurred by the Charity in the delivery of its activities and services for its beneficiaries. It includes both costs which can be directly allocated to activities and those costs of an indirect nature necessary to support them.

Governance costs are those incurred in connection with compliance with constitutional and statutory requirements.

Costs are allocated between the expenditure categories of the SOFA based on usage of the resource.

Where costs cannot be directly allocated they are apportioned on an appropriate basis and recognised in SOFA.

(f) Leased assets

Rentals payable under operating leases are charged to the SOFA on a straight line basis over the period of the lease.

(g) Fund accounting

The charity has three distinct types of fund in its balance sheet:-
Unrestricted, or general, funds arising from the accumulated surplus from its various activities.
Restricted funds representing balances to be spent on particular activities as specified by the donor.
Designated Funds are funds set aside by the Board of Trustees for a specific purpose. The income and expenditure are shown in the SOFA.
The assets and liabilities representing each fund are shown in the notes to the accounts.

(h) Pensions

The charity participates in the NEST pension scheme, a defined contribution pension scheme. Payments of £1,562 were made to the scheme during the year.

(i) Taxation

No provision is made in these accounts for corporation tax as the charity is exempt from such taxes as a result of having registered with the Charity Commission.

1 ACCOUNTING POLICIES (Continued)

(j) Cash at bank and in hand

Cash at bank and in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar amount.

(k) Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement value.

(l) Deferred Income

Grants that are received during the year but relate to a future period are classified as deferred income. Where income relates to a period of time, the time apportioned amount relating to the following year is also classified as deferred income.

2 Income from Donations and legacies

Year to 31 March 2021	Unrestricted 2021 £	Restricted 2021 £	Total 2021 £
Grants			
John Ellerman Foundation	30,000	-	**30,000**
Garfield Weston Foundation	15,000	-	**15,000**
Nicholas Berwin Charitable Trust	-	5,000	**5,000**
Marchus Trust	-	3,500	**3,500**
The Vaulkhard Douglas-Home Music Trust	-	5,000	**5,000**
PRS Foundation	-	10,490	**10,490**
Finn Family Fund	-	2,500	**2,500**
RVW Trust	-	500	**500**
Dunedin Consort	-	3,585	**3,585**
HMRC - Job Retention Scheme		2,093	**2,093**
	45,000	32,668	**77,668**
Donations			
Individual Giving	2,853	13,951	**16,804**
Friends & Directors' Circle	5,248	-	**5,248**
	53,101	46,619	**99,720**

2 Income from Donations and legacies (Continued)

	Unrestricted 2020	Restricted 2020	*Total* 2020
Year to 31 March 2020	**£**	**£**	**£**
Grants			
Arts Council England	14,850	76,262	**91,112**
The Catherine Cookson Charitable Trust	-	500	**500**
John Ellerman Foundation	30,000	-	**30,000**
Kobler Trust	-	5,000	**5,000**
The Thistle Trust	-	3,000	**3,000**
Britten-Pears Foundation	-	5,000	**5,000**
The Vaulkhard Douglas-Home Music Trust	-	4,000	**4,000**
PRS TDP	-	5,000	**5,000**
The P & C Hickinbotham Charitable Trust	-	1,000	**1,000**
William Webster Charitable Trust	-	1,000	**1,000**
The D'Oyly Carte Charitable Trust	-	3,000	**3,000**
The Garrick Charitable Trust	-	4,000	**4,000**
The Leche Trust	-	2,000	**2,000**
RVW Trust	-	2,000	**2,000**
	44,850	111,762	**156,612**
Donations			
Individual Giving	5,188	4,291	**9,479**
Friends & Directors' Circle	6,507	-	**6,507**
	56,545	116,053	**172,598**

3 Income from charitable activities

	Unrestricted 2021	Unrestricted 2020
	£	**£**
Theatre income		
Snappy Opera	10,000	23,188
	10,000	**23,188**

4 Investment income

	Unrestricted 2021	Unrestricted 2020
	£	**£**
Bank Interest	296	2,574
	296	**2,574**

5 Other income

	Unrestricted 2021	Unrestricted 2020
	£	**£**
Theatre tax relief	14,382	29,394
Other income	-	3,073
	14,382	**32,467**

Theatre Tax relief Scheme is available on qualifying pre-production expenditure.

6 Donated goods, facilities and services

No goods or services were received with a recognisable value.

7 Fundraising costs

Year to 31 March 2021	Unrestricted 2021 £	Restricted 2021 £	Total 2021 £
Staff and related costs	14,400	-	**14,400**
Allocated support costs	1,641	-	**1,641**
Total 2021	**16,041**	**-**	**16,041**
Total 2020	14,775	-	14,775

8 Analysis of Charitable Expenditure by type

Year to 31 March 2021	**Staff Costs 2021**	**Direct Costs 2021**	**Support Costs 2021**	**Total 2021**
Theatre production / project costs	**£**	**£**	**£**	**£**
Artists/ production/ touring/ preparation	64,717	53,285	13,452	131,454
Marketing	-	14,494	1,652	16,146
Total	**64,717**	**67,779**	**15,104**	**147,600**

Year to 31 March 2020	**Staff Costs 2020**	**Direct Costs 2020**	**Support Costs 2020**	**Total 2020**
Theatre production / project costs	**£**	**£**	**£**	**£**
Artists/ production/ touring/ preparation	56,537	128,482	22,070	207,089
Marketing	-	15,655	1,867	17,522
Total	**56,537**	**144,137**	**23,937**	**224,611**

Analysis of Charitable Expenditure by fund

	Unrestricted 2021	**Restricted 2021**	**Total 2021**
Theatre production / project costs	**£**	**£**	**£**
Artists/ production/ touring/ preparation	84,835	46,619	**131,454**
Marketing	16,146	-	**16,146**
Total	**100,981**	**46,619**	**147,600**

	Unrestricted 2020	**Restricted 2020**	**Total 2020**
Theatre production / project costs	**£**	**£**	**£**
Artists/ production/ touring/ preparation	64,536	142,553	**207,089**
Marketing	17,522	-	**17,522**
Total	**82,058**	**142,553**	**224,611**

9 Support costs

	2021	2020
	£	£
Office costs	**11,819**	19,690
Bookkeeping	**4,050**	5,057
Bank charges	**50**	90
Governance	**826**	675
	16,745	25,512

The accounting policy adopted for the apportionment of costs between activities is based on the total cost of each activity

10 Operating Surplus/(Deficit)

is stated after charging

	2021	2020
	£	£
Independent examinator's fees	**825**	800
	825	800

11 Staff Costs

	2021	2020
	£	£
Wages and salaries	**33,435**	37,485
National insurance	**-**	985
Pension costs	**1,562**	1,567
Temporary contractor costs	**44,120**	29,700
	79,117	69,737

There were no employees (2020: £Nil) who received emoluments (excluding employer pension costs) of more than £60,000

The key management personnel of the company, comprise the trustees, Executive Manager and Artistic Director (freelance). The total employee benefits of the key management personnel of the company were £64,717 (2020: £59,524).

The Charity trustees were not paid or received any other benefits from employment with the company in the year (2020: £nil) neither were they reimbursed expenses during the year (2020: £nil). No charity trustee received payment for professional or other services supplied to the company (2020: £nil).

The average monthly number of employees during the year was 1.5 (2020: 1.5)

Average head count in the year		2021	2020
		Number	Number
The parts of the charity in which the employees work	Production	**2**	2

12 Defined contribution pension scheme

	2021	2020
	£	£
Amount of contributions recognised in the SOFA as an expense	**1,562**	1,567

The company operates a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. Pension costs are allocated to restricted funds as part of gross salary costs where funds cover salaried posts.

13 Related party transactions

There were no related party transactions requiring disclosure during the year

14 Corporation tax

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

15 Debtors

Debtors falling due < 1 year

	2021	2020
	£	£
Prepayments and accrued income	**36,600**	27,034
VAT recoverable	**3,281**	5,475
	39,881	32,509

16 Creditors: amounts falling due within one year

	2021	2020
	£	£
Trade creditors	**14,940**	31,855
Social security and other taxes	**193**	193
Accruals	**12,787**	5,666
Deferred income	**57,399**	-
	85,319	37,714

17 Deferred income

	2021	2020
	£	£
Balance as at 1 April 2020	-	5,000
Amount released to income	-	(5,000)
Amount deferred in the year	57,399	-
Balance as at 31 March 2021	**57,399**	**-**

Deferred income relates to theatrical income and grant income received in advance

18 Analysis of charitable funds

Analysis of movements in funds

Year ended 31 March 2021	**At 1 April 2020**	**Income**	**Expenditure**	**At 31 March 2021**
	£	**£**	**£**	**£**
Unrestricted funds				
General funds	281,706	77,779	117,022	242,463
Designated funds:				
- John Hughes Innovation Fund	120,000	-	-	120,000
- Future projects	3,379	-	-	3,379
- Future commissions	-	-	-	-
Total unrestricted funds	405,085	77,779	117,022	365,842
Restricted funds				
ACE Catalyst	-	-	-	
Snappy Opera	-	10,490	10,490	-
New Commission	-	20,036	20,036	-
Various Stages	-	14,000	14,000	-
HMRC JRS	-	2,093	2,093	-
Total restricted funds	0	46,619	46,619	-
Total funds	**405,085**	**124,398**	**163,641**	**365,842**

18 Analysis of movement in funds (Continued)

Year ended 31 March 2020	At 1 April 2019	Income	Expenditure	At 31 March 2020
	£	£	£	£
Unrestricted funds				
General funds	263,765	114,774	96,833	**281,706**
Designated funds:				
- John Hughes Innovation Fund	120,000	-	-	**120,000**
- Future projects	3,379	-	-	**3,379**
- Future commissions	-	-	-	-
Total unrestricted funds	387,144	114,774	96,833	**405,085**
Restricted funds				
Snappy Opera	-	18,341	18,341	-
ACE managed funds	-	76,262	76,262	-
Various Stages	-	21,450	21,450	-
Foyle & Finn Family	26,500	-	26,500	-
Total restricted funds	26,500	116,053	142,553	-
Total funds	**413,644**	**230,827**	**239,386**	**405,085**

Description of purpose of designated funds

John Hughes Innovation Fund: The trustees have brought together the legacy received in 2017/2018 with the Future commissions fund to create the John Hughes Innovation Fund. This will be used for future commissions, the funding of which may be required two to three years before its production; development of new ideas across the Company's artistic programme; and to support Various Stages.

Future projects: Income relating to Snappy Opera was brought into the year and spent during the year on a project in Leicestershire.

Description of purpose of restricted funds

ACE managed funds are towards a review of the future organisational strategy.

Funding for The Mother for capitalisation and performance costs for the premiere performance in April 2019

Foyle & Finn Family funds were received towards the Snappy Operas in 2019-20

The other restricted funding has been received to support individual productions

19 Analysis of net assets by fund

	Unrestricted funds	Restricted funds	Total funds at 31 March 2021
Year ended 31 March 2021	**£**	**£**	**£**
Fund balances are represented by			
Net Current assets	365,842	-	365,842
	365,842	**-**	**365,842**

	Unrestricted funds	Restricted funds	Total funds at 31 March 2020
Year ended 31 March 2020	**£**	**£**	**£**
Fund balances are represented by			
Net Current assets	405,085	-	405,085
	405,085	**-**	**405,085**